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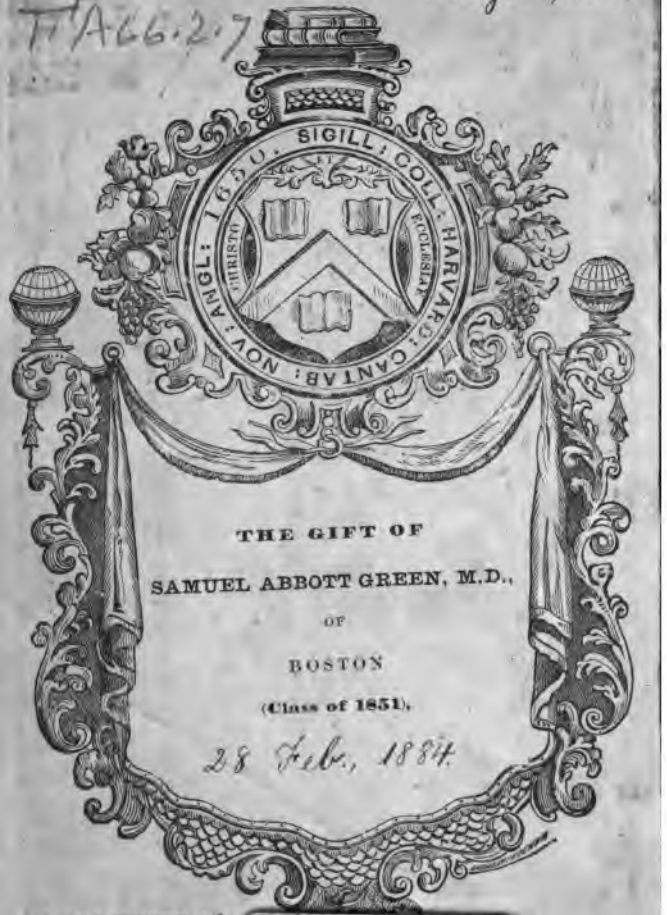

THE GIFT OF

SAMUEL ABBOTT GREEN, M.D.,

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28 Feb., 1884.

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A NEW GUIDE

TO THE

Palace and Gard

OF VERSAILLES

Being an exact Description drawn up b
Apartments and Numbers,
of the Paintings, Portraits and Sculptur
its yards and Gardens,
comprising the new Galleries of th
and of Constantine,
with interesting Details on the Capture
and the Battle of Italy,
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2° An account on the Festivals of Versa

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A NEW GUIDE

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1884 Feb. 28.
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NOTICE TO VISITORS.

Before entering the principal Court of the Chateau, pay attention to its beautiful iron palisading. It offers to the view an extent of a hundred and seventeen yards, divided into eleven parts by iron pilasters, and terminated at the two extremities by pedestals bearing trophies.

The suns which surmount the gilt lyres decorating the iron pilasters, are to be met at every step in the different embellishments of the Chateau. Lewis XIV chose this planet for his emblêm in the same spirit which dictated his motto : *Nec pluribus impar*.

Having entered the court you will recognize the Bridge statues which were once placed on the Pont de la Concorde at Paris, to which have been added since their transposition to Versailles, four others; and in the midst of them the majestic equestrian statue in bronze of Lewis XIV, placed there as if to do the honours of the most magnificent sanctuary of monarchy.

Order in which these statues are placed :

To the right on entering:	*To the left:*
BAYARD.	DUGUESCLIN.
COLBERT.	SULLY.
RICHELIEU.	SUGER.
JOURDAN.	LANNES.
MASSÉNA.	MORTIER.
TOURVILLE.	SUFFREN.
DUGUAY-TROUIN.	DUQUESNE.
TURENNE.	CONDÉ.

The brick façade which terminates the court is the ancient chateau constructed by order of Louis XIII and which the filial piety of his son preserved; it was in his time merely a hunting lodge. The space slightly elevated is called *la Cour de Marbre :* in fact the pavement is of marble, as well as the balcony, the beautiful columns which support it, the busts, the groups and the other sculptures, which ornament and crown this edifice.

Having examined this part of the building, and admired the elegance of its architecture, bestow an attentive notice upon the two pavillions, which elongate its wings; they are modern. The two parallel buildings to the right and left, of the entrance court, called *Cour des Ministres*, were under the old monarchy, occupied by the ministers and secretaries of state.

You now proceed to visit the galleries, halls and apartments, of the palace.

IMPORTANT ADVICE

Recommended to be read by strangers before entering the Palace.

You are about to enter the palace of Lewis the Great, and to examine the immense and admirable collection it contains : a collection which will recall to your memory a multitude of glorious achievements and historical facts, and place before your eyes the principal battles which, from the first establishment of monarchy in France down to the present year, have illustrated the french arms.

There you will pass in review the most remarkable events of the history of France, the Crusades, the reigns of Lewis XIV, Lewis XV, Lewis XVI, the campaigns of the Republic (1790-1796) those of Napoleon (1796 1814) the reigns of Lewis XVIII and Charles X, as well as the events which have rendered famous the reign of the present king of the French, Lewis-Philippe, from his accession down to the present day, etc.

The palace is composed of three great divisions, viz : the main body and two wings

1° THE MAIN OR CENTRAL part of the palace comprehends, on the ground floor, a hall adorned with busts and statues, four apartments containing the royal residences, the apartments of our

kings, the hall of Lewis XIII, several vestibules; in all nine rooms.

The first floor, which you arrive at on leaving the saloon of Hercules, adjoining the Chapel entry, contains a suite of seven rooms; six of these overlook the north parterre, beyond which are to be seen the bason of the *Dragon*, and that of *Neptune*. These rooms are named the saloons of Abundance, *Venus*, *Diana*, *Mars*, *Mercury*, *Apollo*, and War. They were formerly the grand apartments of Lewis XIV.

2° THE SOUTH WING, on the ground floor, comprehends twelve rooms, adorned with paintings which retrace the great political events of the life of Napoleon, as well as the battles from 1796 to 1810; a room containing busts and statues of Napoleon and all his family; the hall of Marengo, and a gallery of busts and statues (1789-1814). The busts of the generals killed in battle are placed in the windows

A gallery of sepulchral monuments.

On the first floor is the great hall of battles, from the first (that of Tolbiac, gained by Clovis A. D. 496), down to the battle of Wagram (A. D. 1809); the hall of 1830, and a gallery of sculpture, beginning at the 16th century and finishing in 1789.

The second floor contains historical portraits.

3° THE NORTH WING, ground floor, is occupied by a series of paintings representing the most remarkable events anterior to the reign of

Lewis XVI, and a gallery of busts, status and tombs.

The first floor contains the continuation of these paintings, from the Common wealth down to the reign of Lewis-Philippe, and a gallery of busts, statues and monuments.

The second story contains the portraits of persons who flourished before A. D. 1790.

4° THE KING'S PAVILION, is between the *cour de la Bouche* (the court of the kitchen offices) and that of the theatre; it has no second floor; but the ground floor, and the first story are on the same level, like those of the north wing.

The King's pavilion consists, on the ground floor, of four rooms containing battles and sea-fights.

The marine paintings are placed in four rooms of the south wing, second floor.

The doors in cedar wood of the hospital of the Knights of Rhodes, given to the King by the sultan, at the demand of the prince de Joinville, when he visited the Island of Rhodes, in 1836, are placed in the great Hall of the Crusades.

Four apartments, on the first floor, contain paintings, representing celebrated events of the french history, from the reign of Clovis till the present time.

Two other apartments contain pictures retracing circumstances of the reign of Lewis-Philippe.

The first room of the ground floor, looking towards the south, in the main body of the palace,

is consecrated to the names and portraits of the french admirals arranged in their order of creation, with the date of their death.

To examine them in their chronological order, you must begin, on entering, at the right hand, from bottom to top, observing to return to the lowest part, for each rank of names.

The constables and marshals are separated, and form two distinct collections.

Some ancient denominations have been altered the Hall of the hundred Swiss, for instance, is now called the Hall of 92, and that of the Guards, Napoleon's Hall, so that Versailles offers to the present generation, tho twofold character which has marked its creation and its restoration.

New Guide

TO

THE MUSEUM OF VERSAILLES.

NOTE. The figures placed at the commencement of the different subjects indicate the order of their succession, those placed at the end, the epochs of events.

1. Pharamund raised by the Franks on the shield, by M. Revoil, in.... 420.
2. Battle of Tolbiac, by A. Scheffer, 496
3. Baptism of Clovis, by Delaroche, in 496
4. The same, by Dejuinne, 1837, 496
5. Triumphal entry of Clovis into Tours, by B. Fleury, in 1837, 508
6. Champ-de-Mars: Assembly held at Bonneuil-sur-Marne, by Clotaire II, by Alaux, 615
7. Funeral obsequies of Dagobert at Saint-Denis, by Tassaert, in 1837, 638
8. Battle of Tours, by Steuben, in 1836, 732
9. Coronation of Pépin-le-Bref, by Delaroche, 754
10. Coronation of Pépin-le-Bref, b. Dubois, 754
11. Champ-de-Mai: Pépin-le-Bref proposes to the Franks the means of finishing the war against Waifer duke of Acquitaine, b. Alaux, 1837, 767
12. Charlemagne crossing the Alps, by Paul Delaroche, in 773.
13. Charlemagne crosses the Alps, b. Roger, 773

14. Charlemagne crowned king of Italy, by Jacquand, in 1837, 774
15. Charlemagne dictates the Capitulars, by Scheffer, in 1829, 779
16. Alcuin presented to Charlemagne, by Laure, After Schnetz, 780
17. Charlemagne receives at Paderborn, the submission of Witikind, by Scheffer, in 1836, 785
18. Charlemagne crowned emperor of the West at Rome, by Paul Delaroche, in 800
19. Charlemagne associates with him in the empire, Lewis-le-Débonnaire, by Alaux, 813
20. Battle of Fontenay, in the Auxerrois, by T. Johannot, in 1837, 841
21. Combat of Brissarthe: Death of Robert-the-Strong, by Lehmann, in 1837, 866
22. Battle of Saucourt in Vimeu, by Dassy, 880
23. Eudes, count of Paris, raises the siege of Paris, by Schnetz, in 1837, 889
24. Lothaire defeats the emperor Othon II on the borders of Aisne, by Durupt, in 1837, 978
25. Hugues-Capet proclaimed king of France by the grandees of the kingdom, by Alaux, 987
26. Raising of the siége of Salerno, b. Eug. Roger, in 1839, 1016
27. Battle of Civitella, b. A. Roger, 1053
28. Combat of Cerano, b. Lafaye, in 1839, 1061
29. Embarkment of William the conqueror, by C. Gudin, in 1066
30. Henry of Burgundy receives the investiture of the county of Portugal, b. Jacquand, 1094

31. Preaching of the first crusade at Clermont in Auvergne, by A. Scheffer, 1095
32. The emperor Alexis Comnena receives at Constantinople Peter the Hermite at the head of the first Crusaders, b. S.-Evre, in 1839, 1096
33. Adoption of Godefroy de Bouillon by the emperor Alexis Comnena, b. A. Hesse, 1097
34. Battle under the walls of Nicée, b. Serrure, in 1839, 1097
35 Beaudoin takes possession of the city of Edessa, b. Robert Fleury, in 1839, 1097
36. Taking of Antioch by the crusaders, b. Gallait, 1098
37. Battle beneath the walls of Antioch, by Schoppins, 1098
38. Single combat of Robert, duke of Normandy, with a Saracen warrior, under the walls of Antioch, b. Dassy, in 1839, 1098
39. Tancred renders himself master of Bethleem, b. Revoil, in 1839, 1099
40. Tancred on the Mont of Olives, in 1099
41. Arrival of the Crusaders before Jerusalem, b. Signol, 1099
42. Taking of Jerusalem by the crusaders, by Schnetz, in 1840, 1099
43. Godefroy de Bouillon elected king of Jerusalem, b. Madrazzo, in 1839, 1099
44. Battle of Ascalon, b. Lafaye, in 1841, 1099
45. Godefroy de Bouillon dedicates at the Holy Sepulchre the trophies of Ascalon, b. Granet, in 1839, 1099
46. Godfrey presiding the first court of the kingdom of Jerusalem, b. Jollivet, in 1839, 1100

47. Funerals of Godfrey de Bouillon, on the mount Calvary, by Cibot, in 1839, 1100

48. Taking of Tripoli, b. Debacq, in 1841, 1100

49. Enfranchisement of the Commons, by John Alaux, 111

50. Institution of the order of Saint-John of Jerusalem, b. Decaisne, 1113

51. Louis-le-Gros takes the standards at Saint-Denis, b. Jollivet, in 1837. 1124

52. Taking of Tyre, by the Crusaders, b. Caminade, 1839, 1124

53. Foundation of the Order of the Temple, by Granet, 1840, 1128

54 Pope Eugenius 3rd receiving the ambassadors of the king of Jerusalém, by Mta Haudebourt, in 1839, 1145

55. Preaching of the second crusade at Vezelay, in Burgundy, b. Signol, in 1839, 1146

56. Eleonora of Guyenne taking the Cross with the ladies of her Court, b. Winterhalter, in 1147

57. Lewis the 7th goes to fetch the Orifflamme at S. Denis, b. Mauzaisse, in 1839. 1147

58 Taking of Lisbon, by the Crusaders, b. Desmoulins, 1839. 1147

59. Lewis VII forces the passage of the Méandre, b Tony Johannot, 1148

60. Lewis VIIth defending himself against seven Saracens, b. Boisselier, in 1839, 1148

61. Lewis VII, the emperor Conrad and Beaudoin, king of Jerusalem deliberating at Ptolemaïs, as to the conduct of the Holy War, b. Debacq, 1148

62. Taking of Ascalon, by king Beaudouin, by Cornu, 1153

63. Battle of Putaha, b. Feron, in 1159

64. Combat near Nazareth. Five hundred Frenchmen make head against a numerous army of Saracens, and perish all of them covered with glory, and admired by their enemies, in 1187

65. Interview between Philip-Augustus and Henry II at Gisors, b. S.-Evre, in 1830, 1188

66 Philip-Augustus takes the oriflamme at Saint-Denis, b. Révoil, in 1841, 1190

67. Siege of Ptolémaïs: the marshal Albéric-Clément scales the Cursed Tower (la Tour-Maudite), b. Fragonard, in 1839, 1191

68. Ptolémaïs surendered to Philip-Augustus and Richard-Cœur-de-Lion, b. Blondel, 1191

69. Lists under the walls of S.-Jean-d'Acre, by E. Lamy, 1191

70. Battle of Arsur, b. E. Lami, in 1191

71. Margaret of France, the sister of Philip-Augustus, and Queen of Hungary, leads the Hungarians to the Crusade b. Pingret, in 1839, 1196

72. Fourth Crusade. Geoffroy de Villehardouin asks the Venetians to furnish vessels for the transport of the Crusaders in Palestine, b. Renaux, in 1839, 1201

73. Philip-Augustus cites king John before the court of peers, b. Alaux, in 1837, 1203

74. Taking of Constantinople by the crusaders, b. Eugène Delacroix, in 1841, 1204

75. Baudouin, count of Flanders, crown'd Emperor of Constantinople, b. S.-Evre, in 1839, 1204

76. Battle of Bouvines, b. Horace Vernet, 1214

92. Battle of Mons-en-Puelle, by Larivière, in 1840, 1304.

93. Capture of Rhodes, by the Knights of S.-John, b. Feron, in 1839, 1310

94. Enfranchisement of serfs, b. J. Alaux, 1315.

95. Naval battle, gained by the Knights of S.-John, taking of the island of Episcopia, over the Ottoman turks, b. A. Mayer, in 1841, 1323

96. States general of Paris under Charles V, by J. Alaux, in 1841, 1328

97. Battle of Cassel, b. Scheffer, in 1836, 1328.

98. Pillage and burning of Southampton by the fleet of Philip de Valois, b. Gudin, 1339.

99. Capture of Smyrna, by the Knights of Rhodes, b. Vauchelet, 1343.

100. Sea-Fight of Embro gained over the Turks by the Knights of Rhodes, b. Lepoitevin, 1346.

101. Combat between 30 Bretons and 30 Englishmen at the Oak of Mi-Voye, 1351.

102. Convocation of the states general at Compiegne, by the dauphin Charles (afterwards Charles V), by J. Alaux, in 1841, 1358

103. Battle of Cocherel, b. Larivière, 1364.

104. States general of Paris, b. Alaux, 1369.

105. Taking of the isle of Wight by the French and Castilian fleets, b. Th. Gudin, 1377

106. Foundation of the king's library at Paris, b. Saint-Evre, in 1837, 1379.

107. Taking of Chateauneuf de Randon, and death of Duguesclin, b. Brenet, in 1777, 1380

108. Battle of Rosbecque, b. A. Johannot, 1382.

109. Marshal Boucicault compels sultan Bajazet to raise the siege of Constantinople, b. Granger, 1839, 1400.

77. Triumphal entry of Philip-Augustus into Paris after the battle of Bouvines, by Ary Scheffer, in 1214

78. Lewis of France, the son of Philip-Augustus, called to the throne by the English barons, lands in the isle of Thanet, b. P. Gudin, in 1216.

79. Lewis of France enters triumphantly into London, in 1216

80. Taking of Damietta, by the Crusaders, b. Henry Delaborde, in 1839, 1219.

81. Battle of Taillebourg, b. Delacroix, 1242

82. S.-Louis, on parting for the Crusade, confides the regence to queen Blanche, his mother, b. A. Scheffer, 1248

83. Disembarkment of Saint-Louis en Egypt, b. Rouget, in 1839, 1249.

84. Saint-Louis receives at Ptolemaïs the envoys of the old Chief of the Mountain, b. Rouget, in 1839, 1251.

85. S.-Louis administering justice under the oak of Vincennes, b. Rouget, in 1827, about, 1260

86. Saint-Louis mediator between the king of England and his barons, b. Rouget, 1822, 1264

87. Landing of S.-Louis at Carthage, b. Alexis Perignon, in 1270

88. Death of Saint-Louis, b. Rouget, 1839, 1270

89. Taking of the chateau de Foix, by Saint-Evre, b. Jollivet, in 1837, 1272

90. States general of Paris under Philip-le-Bel, b. J. Alaux, in 1837, 1302.

91. Parliament rendered fixed as to its sittings at Paris, by J. Alaux, in 1837, 1303.

110. Capture of 41 English ships by the Bretons before S.-Malo, by Th. Gudin, in 1403

111. Battle of Beaugé, b. Lavauden, 1837, 1424

112 Joan of Arc presented to Charles VII at Rheims, b. Papety, after Saint-Evre, 1429

113. Raising of the siege of Orléans, b. H. Scheffer, 1429

114 Taking of Jargeau, b. T. Aligny, 1429

115. Battle of Patai, 1429

116. Entry of Charles VII at Rheims, b. Ary Scheffer, in 1429

117. Coronation of Charles VII at Rheims, by Vinchon, in 1837, 1429

118. Entry of the french army into Paris, b. J. S. Berthelemy, in 1787, 1436

119. Return of the Parliament to Paris, b. J. Alaux, in 1837, 1436

120. Battle of Bratelen or Saint-Jacques, b. A. Johannot, in 1837, 1444

121. Entry of Charles VII into Rouen, b. Decaisne, in 1837, 1449

122. Battle of Formigni, b. Lafay, in 1837, 1450

123. Entry of the french into Bordeaux, 1837, 1451

124 Battle of Castillon, b. Larivière, in 1839, 1453

125. Defence of Beauvais, by Cibot, in 1837, 1472

126. Raising the Siege of Rhodes, b. Odier, 1480

127. States general of Tours under Charles VIII, b. J. Alaux, in 1837, 1484

128. Marriage of Charles VIII and Anne of Brittany, b. Saint-Evre, in 1837, 1491

129. The duke of Orléans (Lewis XII), forces don Frederick to retreat, and lands his troops at Ko-palls, by Gudin, 1494

130. Isabella of Arragon implores Charles VIII in favour of her family, by Fragonard, after Allori, 1494

131. Entry of Charles VIII into Acquapendante, by Hostein, after Chauvin, in 1837, 1494

132. Entry of Charles VIII into Naples, b. Féron, in 1836, 1495

133. Battle of Séminara, by Roehn, b. Jollivet, in 1837, 1495

134. Battle of Fornoue, b. Féron, in 1837, 1495

135. Clemency of Lewis XII, b. Gassies, 1824, 1498

136. Bayard on the bridge of Garigliono, b. Philippoteaux, in 1840, 1503

137. States general of Tours under Lewis XII, b. Bezard, after a ceiling of the Louvre, painted b. Drolling, in 1836, 1506

138. Entry of Lewis XII at Genoa, b. Ary Scheffer, 1507

139. Battle of Aignadel, b. Jollivet, in 1837, 1509

140. Taking of Boulogne, by Larivière and Naigeon, in 1837, 1511

141. Taking of Brescia by Gaston de Foix, b. Larivière, in 1837, 1512

142. Battle of Ravenna, b. Ary Scheffer, 1512

143. Defeat of the English fleet by the French opposite Brest, b. Gudin, 1513

144 Combat of the Cordelière and the Regent opposite S.-Mathieu, b. Gudin, 1513

145. Grand Chapter of the Knights of S.-John, at Rhodes convoked by the Grand Master Fabria Carette, by Jacquand, in 1839, 1514.

146. Francis I. crosses the Alpes, 1515

147. Francis I. on the eve of the battle of Marigan, b. Mulard, in 1817, 1515

148. Battle of Marignan, by Fragonard, 1515

149. Francis I. armed chevalier, by Bayard, b. Fragonard, in 1837, 1515.

150. Interview at the field of the Cloth of Gold, b. Debray junior, in 1837, 1520.

151. André Doria, admiral of Francis the First, puts to flight the Spanish fleet, before the Mouth of the Var, b. Gudin, in 1524.

152. Entry of the Knights of S.-John at Viterbe, by Debay, in 1841, 1527

153. The Knights of S.-John take possession of the Island of Malta, b. Berthon, in 1837, 1530

154. Interview of Francis I. and Pope Clément VII. at Marseille, b. Larivière and Dupré, 1837, 1533.

155. Blockade of Lisbon by a fleet equipped by Angot, ship-owner of Dieppe, b. Gudin, 1533

156. Jacques Cartier, sailing up the S.-Laurent that he has just discovered, b. Gudin, 1535.

157. Francis the First, founding the Royal College, b. Delorme, in 1539

158. Francis I. and Charles V visit the tombs at Saint-Denis, b. Norblin after baron Gros, 1540

159. Battle of Cérisolles, gained by Francis, count d'Enghein, b. Schnetz, in 1837, 1544

160. Raising of the siege of Metz, b. Eugène Devéria, 1553.

161. Birth of Henry IV, by Révoil, in 1817, 1553

162. Combat of Renty, b. Nicolas-Guy Brenet, in 1789, 1554

163. D'Espineville, of Harfleur, sets on fire a Dutch fleet on the English coast, b. Gudin, in 1555

164. The Chevalier de Villegagnon enters Rio-Janeiro, b. Gudin, in 1555

165. States general of Paris, b. J. Alaux, 1558

166. Taking of Calais by the duke of Guise, by Picot, in 1837, 1558

167. Taking of Thionville, by Mad. de Haudebourt, 1558

168. Raising of the Siege of Malta, b. Larivière, in 1565

169. Creation of the order of the Holy-Ghost, by Vanloo, 1579

170. Achille de Harlay in the day of the Barricades, b. Abel de Pujol, in 1583

171. States general of Blois under Henry III, by Alaux, 1588

172. Battle of Ivry (copied from a ceiling of Steuben), 1590

173. Henry IV before Paris, b. Rouget, 1590

174. Entry of Henry IV into Paris, b. Gérard, in 1817, 1594

175. Henry IV receives the chevaliers of the order of the Holy-Ghost, b. Detroy, in 1832, 1595

176. Combat of Fontaine-Française, b. Devéria, in 1837, 1595

177. Assembly of notables at Rouen, b. J. Alaux, in 1841, 1596

178. Signature of the treaty of peace of Vervins, by Saint-Evre, in 1837, 1598

179. Taking of the fort of Montmélian, by Olier, 1600

180. The plans of the Louvre displayed before Henry IV by his architect, by Garnier, about, 1609

181. States general of Paris under Lewis XIII, b. J. Alaux, 1614

182. Marriage of Lewis XIII and Anne of Austria, by J. Alaux and Lafaye, in 1837, 1615

183. Foundation of the colony of S.-Christophus and Martinico, by Gudin, 1625-1635

184. Raising of the siege of the Island of Rhé, a picture of the time, painted for cardinal Richelieu, for Richelieu castle, and executed after the drawings of Callot, 1627

185. Taking of Rochelle, a picture of the time, painted for cardinal Richelieu, for Richelieu castle, 1628

186. Combat of Pas-de-Suze, a picture of the time, painted for cardinal Richelieu, for Richelieu castle, 1629

187. Combat of Pas-de-Suze, b. H. Lecomte, from an original of Ch. Lorrain, 1629

188. Taking of Casal, from a picture of the time, commanded by cardinal Richelieu, for Richelieu castle, 1629

189. Taking of Privas, 1629

190. Taking of Nîmes, 1629

191. Taking of Montauban, 1629

These three pictures of the time were commanded by cardinal Richelieu, for his castle of Richelieu.

192. Taking of Pignerol, in 1630
Picture of the time, painted for cardinal Richelieu, for his castle of Richelieu.
193. Taking of Pignerolle, by Lecomte, 1836, 1630
194. Combat of Veillane, 1630
Painted for cardinal Richelieu, for Richelieu castle.
195. Treaty of Ratisbonne, by J. Alaux and H. Lecomte, in 1836, 1630
196. Raising of the siege of Cassal, picture of the time commanded by cardinal Richelieu, for Richelieu castle, 1630
197. Reception of the chevaliers of the Holy-Ghost at Fontainebleau, by Alaux and Lafaye, in 1835, 1633
198. Foundation of the French Academy, b. J. Alaux and H. Lecomte, in 1835, 1634
199. Battle of Avein, 1635
Picture of the time commanded by cardinal Richelieu, for Richelieu castle, 1635
200. Taking of Saverne, b. Devéria, in 1837, 1636
201. Taking of Landrecies, b. Lecomte, 1637
202. Taking of Catelet, b. Lecomte, 1836, 1638
203. Siege of Arras : Investment of the place, a picture of the time, 1640
204. Le Poussin, presented to Lewis XIII, by Lafaye, in 1836, from a cieling of the Louvre, by J. Alaux, 1640
205. Sea-Fight of S.-Vincent, b. Gudin, 1640
206. The Spaniards are expulsed from the Port of Rozès, by Sourdis, archbishop of Bordeaux, b. Gudin, 1641

207. Siege of Aire : Investment of the place, a picture of the time, 1641

208. Sea-Fight before Tarragon, by Gudin, 1641

209. Capitulation of Callioure, by Lecomte, in 1836, 1642

210. Investment and siege of Perpignan, picture of the epoch, 1642

211. Taking of Perpignan, 1642

212. Taking of Perpignan, b. J. Alaux et H. Lecomte, in 1836, 1642

213. Taking of Lerida, b. Lecomte, in 1836, 1642

214. Cardinal Richelieu presents the Palais-Royal, to Lewis XIII, by H. Lecomte, from the original by Drolling, in 1823, placed in the gallery of the Palais-Royal, 1642

215. Capture of a Spanish galleon by Peter the great, b. Gudin, in 1643

216. Battle of Rocroy: order of battle, by A. Gué, from a picture of the Chantilly gallery, after Martin, 1643

217. Battle of Rocroy, by Jouy, in 1836, from a picture of the Chantilly gallery, b. Martin, 1643

218. Battle of Rocroy, b. Schenetz, in 1823, 1643

219. Battle of Rocroy, b. Hein, 1643

220. Taking of Binch, 1643

221. Siege of Thionville, b. O. Gué, in 1835, by Martin, 1643

222. Taking of Thionville, b. O. Gué, in 1835, b. Martin, 1643

223. Naval combat of Carthagena, b. Gudin, 1643

224. Siege of Sierk, by Jouy, in 1836, 1643
From a painting of the Chantilly gallery, by Martin.

225. Siege of Sierck by Jouy, in 1836, from a picture of the Chantilly gallery, b. Martin, 1643

226. Siege of Trino, in the Monserrat, b. L. Dupré, 1643

227. Taking of Rotweil, 1643

228. Battle of Fribourg, by Lafaye, in 1836, from a painting of the Chantilly gallery, b. Martin, in 1644

229. Taking of Dourlac, by Lafaye, in 1835, from an original in the Chantilly gallery, b. Martin, 1644

230. Taking of Baden, b. Lafaye, in 1835, 1644

231. Taking of Lichtenau, b. Lafaye, 1836, 1644
From a painting, in the Chantilly gallery, b. Martin.

232. Surrender of Spire, by Gallait, in 1836, 1644
From a painting, in the Chantilly gallery, b. Martin.

233. Siege of Philipsbourg, b. Lafaye, in 1836, Taken from the original in the Chantilly gallery, b. Martin, 1644

234. Capture of Worms, by Gallait, in 1836, taken from the original in the Chantilly gallery, b. Martin, 1644

235. Capture of Oppenheim, by H. Lecomte, in 1836, from the original in the Chantilly gallery, b. Martin, 1644

236. Surrender of Mayence, by H. Lecomte, in 1836, from the original in the Chantilly gallery, b. Martin, 1644

237. Surrender of Bingen, by H. Lecomte., in 1836, from an original in the Chantilly gallery, by Martin, 1644

238. Taking of Creutznach, by H. Lecomte, in 1836, taken from the original in the Chantilly, gallery, b. Martin, 1644

239. Taking of Bacarach, by H. Lecomte, in 1836, from the original in the Chantilly gallery, b. Martin, 1644

240. Taking of Landau, by Jouy, after Martin, 1644

241. Taking of Neustadt, b. Gallait, 1644

242. Battle of Llorens, 1645

243. Siege and taking of Rottembourg, b. Renoux, 1645

244. Battle of Nordlingen; order of battle, 1645

245. Battle of Nordlingen, b. Renoux, 1836, 1645

246. Battle of Nordlingen, b. Lecomte, 1645

247. Surrender of Nordlingen, b. Renoux, 1645

248. Surrender of Dinkensbulh, b. Renoux, 1645

249. Sea-Fight of Orbitello, b. Gudin, 1646

250. Siege of Courtray, b. Pingret, in 1836, from an original in the Chantilly gallery, b. Martin, 1646

251. Siege of Courtray, b. Vandermeulen, 1646

252. Siege of Bergues-St-Vinox, by Bruyères, in 1836, from the original painting in the Chantilly gallery, by Martin, 1646

253. Siege of Mardyck, by Bruyère, in 1836, from an original in the Chantilly gallery, b. Martin, 1646

254. Taking of Furnes, by Jouy, in 1836, from an original in the Chantilly gallery, b. Martin, 1646

255. Siege of Dunkerk: Investment of the place, by S. Fort, in 1841, 1646

256. Surrender of Dunkerk, by Jouy, in 1836, from an original in the Chantilly gallery, b. Martin, 1646

257. Capture of Ager, in Catalogne, by Pingret, in 1836, from an original in the Chantilly gallery b. Martin, 1647

258. Siege of Constantine raised by the Spanish army, by Pingret, in 1836, from an original in the Chantilly gallery, b. Martin, 1647

259. Sea fight of Castel-a-Mare, b. Th. Gudin, 1648

260. Battle of Lens, b. Alaux in Franque, 1648

261. Battle of Lens, by Bruyère, in 1835, from an original in the Chantilly gallery, b. Martin, 1648

262. Ma hieu Molé at the Barricades, by X. Dupré in 1839, from the original b. Vincent, 1648

263. Treaty of peare of Munster, b. Jacquand, in 1837, from a picture of Tarburg, 1648

264. Battle of Rethel, b. Dupressoir, in 1836, 1650

265. Coronation of Lewis XIV at Rheims, by Champaigne, 1654

266. Lewis XIV receives chevalier of the order of the Holy-Ghost his brother then duke of Anjou (Monsieur) afterwards duke of Orléans, b. Dupré, after Philip. de Champaigne, 1654

267. Siege of Stenay, b. Dupressoir, in 1836, 1654

268. Arras relieved, taking of Mount S.-Eloy, b. Dupressoir, in 1836, 1654

269. Relief of Arras, by the king's army, raising of the siege b. H. Lecomte, in 1835, 1654

270. Taking of Quesnoy, b. Dupressoir, in 1835, 1664

271. Taking of the town of Cadaquès (Catalogne by Dupressoir, in 1836, 1655

272. Naval combat of Barcelona, 1655

273. Combat of a french ship against four English vessels, b Th. Gudin, in 1655

274. Siege and taking of Montmédy, 1657

275. Battle of Dunes: Order of battle, 1658

276. Siege of Dunkerque; battle of Dunes, b. Larivière, 1658

277. The king enters Dunkerque, after Vandermeulen and Lebrun, 1658

278. Taking of Gravelines, 1658

279. Arrival of Anne of Austria and Philip the IV, in the isle of Faisans, 1660

280. Interview of Lewis XIV and Philip IV in the Island of Faisans, 1660

281. Marriage of Lewis XIV and Maria-Theresa of Austria, b. Lebrun, 1660

282. Mazarin presents Colbert to Lewis XIV, b. Lafaye, 1661

283. Reparation made to the king in the name of Philip king of Spain, by the count of Fuentes, after Lebrun, 1662

284. The keys of Marsal remitted to the King, after Lebrun, 1663

285. The king receives the ambassadors of thirteen Swiss Cantons, b. Vandermeulen, 1663

286. Renewal of the alliance between France and the Swiss Cantons, by P. Sève in 1670, after Lebrun, 1663

287. Gigeri is taken by the duke of Beaufort, b. Th. Gudin, in 1664

288. Reparation made to the king in the name of pope Alexander VII, by cardinal Chigi his nephew, by Ziégler, after the designs of Ch. Lebrun, 1664

289. Naval combat of *la Goulette*, 1665

290. Foundation of the observatory : Colbert presents to the King the Members of the Academy of Sciences, after Lebrun, 1667

291. Taking of Charleroi, b. Vandermeulen, 1667

292. Taking of Ath, b. Vandermeulen, 1667

293. The army of the King encamped before Tournay, b. Vandermeulen, 1667

294. Siege of Tournay, b. Lebrun and Vandermeulen, 1667

295. Siege of Tournay by Bonnard, from Vandermeulen, and Lebrun, 1667

296. Siege of Douay, b. Vandermeulen, 1667

297. Siege of Douai, and Vandermeulen, and Lebrun, 1667

298. Taking of Courtray, 1667

299. Siege of Oudenarde, b. Vandermeulen, 1667

300. Entry of Lewis XIV and Maria-Theresa at Arras, b. Vandermeulen, 1667

301. Entry of Lewis XIV and Maria-Theresa at Douay, after Vandermeulen, 1667

302. Entry of Lewis XIV and Maria-Theresa at Douay, b. Vandermeulen, 1667

303. Siege of Lille, b. Vandermeulen, 1667

304. Siege of Lille, b. Vandermeulen, in 1668, 1667

305. Siege of Lille, by P. Franque, in 1836, from Vandermeulen, and Lebrun, 1667, 1667

306. Siege of Lille, by Vandermeulen, about 1668, 1667

307. Combat near the canal of Bruges, sketched, b. Vandermeulen, 1667

308. Combat near the Channel of Bruges, b. Vandermeulen, 1667

309. Combat near the Channel of Bruges, b. Vandermeulen, and Lebrun, 1667

310. Sea fight between Nevis and Redonde, b. Th. Gudin, 1667

311. Taking of Besançon, b. Lafaye, 1668

312. Taking of Dôle, b. Vandermeulen, 1668

313. Taking of Dôle, b. Vandermeulen, 1668

314. Taking of Dôle, b. Testelin, 1668

315. Taking of Gray, b. Lafaye, 1668

316. Taking of the château of Sainte-Anne, b. Lafaye, 1668

317. Baptism of Lewis of France, Dauphin, son of Lewis XIV, b. Dieu, after Lebrun, 1688

318. The King visits the manufactory of the Gobelins, b. Lebrun.

319. Taking of Orsoy, by Martin, 1672

A painting of the epoch, by Martin, being a copy from Vandermeulen,

320. Taking of Burick, b. Dupressoir, 1672

321. Taking of Wesel, b. Dupressoir, 1672

322. Taking of Rimberg, by Martin, after the designs of Vandermeulen, 1672

323. Taking of Emeric, b. Dupressoir, 1672

324. Taking of Rees, b. Martin, 1672

325. Taking of Santen, by Martin, after Vandermeulen, 1672

326. Naval combat of Sols-Bayo, by Gudin, 1672
327. Passage of the Rhine, by Franque, after a sketch of Lebrun, 1672
328 Passage of the Rhine, b. L. Bestelin, from Ch. Lebrun, 1672
329 Passage of the Rhine, b. Vandermeulen, about 1678, 1672
330 Taking of Schenk, b. Dupressoir, 1672
331. Taking of Doëshourg, b. Martin, 1672
332. Taking of Utrecht, b. Bonnard, 1672
333, Taking of Nimègue, b. Pingret, 1674
334. Taking of Grave, b. Bonnard, from Vandermeulen, in 1672
335. Taking of Naërden, b. the same, 1672
336 Siege of Maestricht, investment of the town, a painting of the time, 1673
337. Siege of Maestricht, b. Vandermeulen, 1673
338. Taking of Maestricht, b. Parrocel, 1673
339 Sea fight of the Texel, b. Gudin, 1673
340. Taking of Gray, b. Vandermeulen, 1674
341. Taking of Besançon, b. Vandermeulen, 1674
342 Taking of Dôle, b. Vandermeulen, 1674
343. Combat of Stintzheim, b. Pingret, 1674
344. Taking of Salins, b. Vandermeulen, 1674
345. Taking of Fort de Joux, b. Vandermeulen, 1674
346. Battle of Seneff: Order of battle, 1674
347. Battle of Seneff, b. Dupressoir, 1674
348 Battle of Martinico, the attack of Ruyter is repulsed, b. Gudin, 1674

349. Raising of the siege of Oudenarde, 1674
350. Battle of Entzheim : Order of battle, 1674
351. Establishment of the Hotel of the Invalides, by Lebrun and Dulin, 1674
352. Taking of Messina, 1675
353. Entry of Lewis the XIV into Dinant (Pays-Bas), b. Vandermeulen, 1675
354. Taking of Huy, b. Pingret, 1675
355. Siége and taking of Limbourg, b. Vandermeulen, 1675
356. Death of Turenne, b. Chabord, 1675
357. Taking of Augusta, 1675
358 Combat off the Island of Stromboli, b. Gudin, 1676
359. Naval combat of Augusta, b. Garneray, 1676
360. Condé is taken, b. Vandermeulen, 1676
361. Taking of Bouchain, b. Pingret, 1676
362. Naval battle off Palermo, b. Gudin, 1676
363. Siege of the town of Aire, b. Martin, after Vandermeulen, 1676
364. Taking of the town of Aire, b. the same, 1676
365. Taking of the town and château of Escalcette, b. Renoux, 1676
366. Taking of Cayenne, 1676
367. Sea fight off Tabago, b. Gudin, 1677
368. Siege of Valenciennes : Investment of the place, 1677
369. Siege of Valenciennes, sketchedon the spot, b. Vandermeulen, in 1677

370. Siege of Valenciennes : Lewis XIV ranges his troops in battle for the attack of the covered road, by Vandermeulen, 1677

371. Siege of Valenciennes, b. Vandermeulen, 1677

372. Valenciennes taken by assault by the King, b. Alaux, 1677

373. Taking of the city of Cambray, b. Vandermeulen, 1677

374. Siege of Saint-Omer : Investment of the place, 1677

375. Battle of Cassel : Order of battle, 1677

376. Battle of Cassel, b. Vandermeulen, 1677

377. Battle of Cassel, b. Lecomte, in 1836, 1677

378. Battle of Cassell, b. Gallait. 1677

379. Surrender of the citadel of Cambray, by Mauzaisse after the sketch of Testelin, made from the original of Vandermeulen, 1677

380. Surrender of the citadel of Cambray, picture of the times, b. Lebrun and Vandermeulen, 1677

381. Taking of Saint-Omer, b. Vandermeulen, 1677

382 Taking of S.-Omer, b. Pingret, in 1836, 1677

383. Siege of Fribourg, b. Vandermeulen. 1677

384. Siege of Fribourg, b. Vandermeulen, 1677

385. Taking of Tabago, 1677

386. Taking of Gand, b. Renoux, 1678

387. Taking of Ypres, b. Vandermeulen, 1678

388. Taking of Ypres, b. Martin, 1678

389. Taking of Lewe, b. Vandermeulen, 1678

390. Taking of Leewe, b. Martin, 1678

391. Battle of Chio, b. Gudin, 1681

392. Lewis of France, duke of Burgundy, is presented to the King, by A. Dieu, 1682
393. Bombardment of Algiers, by Duquesne, by Biard, 1684
394. Bombardment of Genoa, 1684
395. Taking of Luxembourg, b. Vandermeulen, 1684
396 Taking of Luxembourg, b. Vandermeulen, 1684
397. Combat of a french vessel against 35 spanish galleys, b. Gudin, in 1839, 1684
398. Discovery of Louisiana, by Lasalle, b. Gudin, 1684
399. Reparation offered to the King by the Doge of Genoa, F.-M. Imperiali, by C.-G. Hallé, 1685
400 Bombarding of Tripoli, b. Gudin, 1685
401 Capitulation of Tunis, b. Gudin, 1685
402 Marshal d'Estrées bombards Algiers, b. Gudin, 1688
403. Taking of Philisbourg, b. Renoux, 1688
404. Taking of Manheim, b. Pingret, 1688
405 Sea fight in Bantry bay, b. Gudin, 1689
406. Battle of Fleurus, attributed to Martin, 1690
407 Naval combat of Beveziers, b. Gudin, 1690
408 Battle of Staffarde, 1690
409. Siege of Mons, 1691
410. Taking of Mons, b. Vandermeulen, 1691
411 Taking of Mons, a painting of the epoch, from Vandermeulen, 1691
412. Jean Bart with his squadron leaves the port of Dunkerk, and passes through the English fleet, b. Gudin, 1691

413. Combat of Leuze, by Parrocel, 1691
414. Combat of Leuze, b. Frédeul, after Parrocel, 1691
415. Siege of Namur, investment of the town and fortress, b. Baptiste, in 1838, 1692
416. Siege of the town and chateaux of Namur, b. Vandermeulen, 1692
417. Siege of the town and fortress of Namur, from an original, b. Vandermeulen, 1692
418 Battle of Steinkerk, 1692
419. Institution of the military ordre of Saint-Lewis, b. Lebrun, 1693
420. Taking of Roses, b. Renoux, 1693
421. Sea fight off Lagos or Cadiz. Tourville disperses and burns the English and dutch fleets of Smyrna, on the coast of Portugal, b. Gudin, in 1839, 1693
422. Expedition of Coëtlogon against Gibraltar, by Gudin, 1693
423. Expedition of Malaga, b. Gudin, 1693
424. Battle of Nerwinden, attributed to Martin, 1693
425. Battle of Marsaille, b. Eug. Devéria, 1693
426. Taking of Charleroi, b. Vandermeulen, 1693
427. Taking of Palamos, b. Renoux, 1694
428. The English fleet driven from before Brest, b. Gudin, 1694
429. Naval combat of the Texel, b. Isabey, 1694
430. Lewis XIV receives the oath of Dangeau, grand-master of the order of Notre-Dame of Mont-Carmel and S.-Lazarus, b. A. Pezey, 1695
431. Combat in the North sea (German Ocean), by Gudin, 1696

432. Duguay-Trouin disperses a fleet of merchantmen escorted by three men-of-war, by Gudin, 1696

433. The British fleet dispersed by four french men-of-war, 1697

34. Bombardment of Carthagena, 1697

435. Taking of Ath, 1697

436. M. de Pointis with five men-of-war attacking seven English men-of-war, 1697

437. Capture of three English men-of-war, by M. de Nesmond, b. Gudin, in 1840, 1697

438. Combat of M. d'Herville with three English men-of-war, b. Gudin, in 1839, 1697

439 The castle of Bourbon taken by M. d'Herville, by Gudin, in 1840, 1697

440. Marriage of Lewis of France, duke of Burgundy, and Marie-Adelaïde of Savoy, b. A. Dieu, 1697

441. Philip of France, duke of Anjou declared king of Spain (Philip V), b. baron Gérard, 1700

442. Capture of fifteen dutch men-of-war, by nine french vessels, Gudin, in 1839, 1703

443. M. de Coëtlogon captures four dutch ships and sinks a fifth one, off Lisbon, Gudin, 1703

444. Taking of Aquilea, by M. Duquesne-Monier, Gudin, 1703

445. Sea fight off Albardin, Gudin, in 1839, 1703

446. Taking of Brissac, b. Franquelin, 1703

447 Battle of Spires, 1703

448. Naval battle of Malaga, 1704

449. Sea fight, combat of the chevalier S.-Pol against the English. Death of the chevalier de S.-Pol, by Gudin, in 1839, 1705

450. Battle of Cassano, 1705

451. Combat of the chevalier des Augers against the dutch, Gudin, in 1706

452. Sea-fight in the German Oceans, Gudin, 1705

453 Battle of Almanza, by Dauzats, in 1841, being a copy from a painting of the epoch, 1707

454. Combat in the British Channel, Gudin, 1707

455. The lines of Stolhoffen are forced, 1707

456. The siege of Toulon, raised, 1707

457. Siege of Lérida : Investment of the place, 1707

458. Taking of Lérida, b. Couder, 1707

459. Sea fight off cape Lizard, Gudin, 1707

460. Capture of the Bristish man-of-war the Gloucester, by Dugay-Trouin, Gudin, 1707

461. Battle of Villaviciosa, b. Alaux, 1710

462. Capture of seven men-of-war, British, dutch, and Catalan, by M. de l'Aigle, Gudin, 1711

463. Taking of Rio-Janeiro, 1711

464 The Faithful, the Pouter and the Jupiter against three dutch ships, Gudin, 1711

465. Battle of Delain, b. Alaux, 1712

466. Congress of Rastadt, b. R. Huber, 1714

467. Philip, duke of Orleans, receving from the Parliament the title of regent of France, Alaux, in 1715

468. Bed of justice of Lewis XV, b. Duménil, 1715

469. Departure of the king after the bed of justice, b. Martin. 1715

470. Lewis XV visits Peter the Great at the hotel de Lesdiguières, 1717

471. Peter the Great and the Regent at the review of the household troops of the king, by Lestang-Parade, 1717

472. Taking of Fontarabia, 1719

473. Camp of the french army between Saint-Sebastian and Fontarabia, b. Martin, 1719

474. Mehemet-Effendi, turkish ambassador, arrives at the Tuilleries, b. Parrocel, 1721

475. Arrival of Mehemet-Effendi, a turkish ambassador, at the Tuilleries, a picture of the times, by Parrocel, 1721

476. Mehemet-Effendi leaving the Tuilleries after his reception by the king; a Picture of the time, by Parrocel, 1721

477. Consecration of Lewis XV at Reims; his Coronation, b. Martin, 1722

478. Coronation of Lewis XV at Reims, b. Signol, 1722

479. Consecration of Lewis XV at Reims; Cavalcade of the king, 1722

480. Marriage of Lewis XV and Marie Leczinska: Lewis, duke of Orléans, son of the regent, espouses at Strasbourg, in the name of the king, Marie Leczinska princess of Poland, 1725

481. Siege of Philisbourg: Investment of the place, 1734

482. Taking of Philipsbourg, 1734

483. Battle of Parma, 1734

484. Taking of Prague, 1741

485. Taking of Menin, b. Lenfant, 1744

486. Taking of Menin, a water-colour, by Van-Blaremberg, 1744

487. Taking of Ypres, by Van Ysendick, 1744

488. Taking of Ypres, a water-colour, by Van-Blaremberg, 744

489. Taking of Furnes, by Raverat, 1744

490. Battle of Coni, by Serrur, 1744

491. Entry of the king, at Strasbourg, by Serrur, 1744

492. Siege of Fribourg. The King arrives at the camp before Fribourg, by Lenfant, 1744

493. Siege of Fribourg. Night attack, 1744

494. Capture of the town and fortress of Friburgh a water-colour, by Van Blaremberghe, 1744

495. Siege of Tournay. Investment of the place. Camp of the right bank of the Escaut, by Parrocel, 1745

496. Siege of Tournay. Investment of the place. Camp of the left bank of the Escaut, by Parrocel, 1745

497. Siege of Tournay; the king visits the camp before Tournay, a water-colour, by Van-Blaremberghe, 1745

498. Battle of Fontenoy. Attack of the village of Anthoie, 1745

499. Battle of Fontenoy. 1745

500. Battle of Fontenoy, by Lenfant, 1745

501. Battle of Fontenoy, a water-colour, by Van-Blaremberghe, 1781, 1745

502. Battle of Fontenoy. Lewis XV. visiting the field of battle, 1745

503. Battle of Fontenoy. Taking of the village of Vezon, 1745

504. Siege of Tournay. The king gives orders for the attack of Tournay, 1745

505. Siege of Tournay. The king ordering the attack, a water-colour, Van-Blaremberghe, in 1781, 1745

506. Combat of Melle, by Parrocel, 1745

507. Combat of Melle, a water-colour, by Van-Blaremberghe. 1745

508. Surprise of the town of Gand, 1745

509. Taking of Gand, by Gignoux, 1745

510. Siege of Oudenarde, by Parrocel, 1745

511. Taking of Oudenarde, 1745

512. Siege of Ostende, by Rioult, 1745

513. Siege of Ostend, by the same, in 1783, 1745

514. Siege of Ath, 1745

515. Siege of Brussels, by Rubio, 1746

516. Siege of Brussels, 1746

517. Siege of Antwerp, 1746

518. Entry of Lewis XV into Anvers, by Lecomte, 1746

519. Siege of Mons, by Lenfant, 1746

520. Siege of Mons, 1746

521. Siege of Saint-Guillain, by Parrocel, 1746

522. Siege of Charleroi, by Parrocel, 1746

523. Siege of the town of Namur, by Parrocel, 1746

524. Siege of the town of Namur, 1746

525. Taking of the châteaux of Namur, 1747

526. Battle of Rocoux, by Rocqueplan, 1746
527. Battle of Rocoux, 1746
528. Entry of Lewis XV at Mons, 1747
529. Battle of Lawfeld, 1747
530. Battle of Lawfeld, by Lenfant, 1747
531. The same, by Parrocel, 1747
532. Battle of Lawfeld, by the same, in 1780, 1747
533. Siege and investment of Berg-op-Zoom, by Fort, in 1841, 1747
534. Siege of Berg-op-Zoom, a water-colour, by Van-Blaremberghe, in 1785, 1747
535. Taking by assault of the town of Berg-op-Zoom, 1747
536. Combat of the vessel *Intrepide* with many english vessels, by Gilbert, 1747
537. Siége of Maëstricht, by Blaremberghe, 1748
538. A. Taking of Port-Mahon, 1756
538. B. Siege of fort S.-Philip. (Port-Mahon); a painting of the epoch, 1756
539. Taking of fort Saint-Philippe (Port-Mahon), by Wachsmutt, 1756
540. Battle of Hastembech, by Rioult, 1757
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648. City and Castle of Nice, general Buonaparte takes the command of the army of Italy, an aquarel, by Bagetti, 1796

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650. Arrival of the french army at Albenge, First quarter of general Bonaparte, for the opening of the campaign, an aquarel, from Bagetti, by Morel. 1796

651. Entry of the french army into Savone, by Alaux and Guiaud, 1796

652. Entry of the french army at Savone, an aquarel by Bagetti, 1796

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653. Combat of Voltri, an aquarel, by the same, 1796

654. The colonel Rampon, at the head of the 32nd Half-brigade defends the redoubt of Montelegino, by Berthon, 1796

655. Colonel Rampon, at the head of the 32nd half-brigade, defending the Redoubt of Monte-Legino, by the same, 1796

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660. Blockade of the château of Cossaria, by Alaux and Parmentier, 1796

661. Attack of the chateau of Cossaria, by Tannay, 1796

662. An attack of the Castle of Cossaria, lieutenant-general Provera, summoned to surrender, demands to capitulate, an aquarel by Morel, from Bagetti, 1796

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673. Attack of S.-Michael; passage of the Panaro under the fire of the Piemontese, an aquarel, by Bagetti, 1796

674. Attack of Saint-Michael, by Alaux and Guyon, 1796

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676. Taking of the heights of Saint-Michael, by Alaux and Guyon, 1796

677. Battle of Mondovi, an aquarel, by Bagetti, 1796

678. Battle of Mondovi, by Alaux and Guyon, 1796

679. Battle of Mondovi, death of general Stengel, an aquarel, by Bagetti, 1796

680. Entry of the french army at Bene, an aquarel, by Bagetti, 1796

681. Entry of the french army at Cherasco, an aquarel, by Bagetti, 1796

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684. Taking of Coni (in the night), by Alaux and Lafaye, 1796

685. Taking of Coni, entry of the french army by the gate of Nice, by the same, 1796

686. Taking of the castle of Tortone; passage of the Scriria and entry of the french army, a water-colour, by Bagetti, 1796

687. Entry of the french army at Alexandria (Piémont), by the same, 1796

688. Entry of the french army into Plaisance, by the same, 1796

689. Passage of the Pô, under Plaisance, by Boguet, 1796

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692. Surprisal of the Burgh of Cordogne; death of general Laharpe, by the same, 1796

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696. Battle of Lodi, passage of the Adda, by Alaux and Lafaye, 1796

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703. Entry of the french army into Milan, by Alaux and Lafaye, 1796

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706. Pavia taken by assault, an aquarel, by Bagetti, 1796

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711. Combat of Salo, by the same, 1796

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718. Battle of Castiglione, by V. Adam, 1796

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721. Taking of the château de la Piétra, by Mauzaisse. 1796

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791. Review by the First consul Bonaparte in the court of the Tuilleries, by Alaux and Lestang, 1800

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793. The french army at the village of S.-Pierre, crosses the great S.-Bernard, b. Thévenin, 1800

794. Passage of the Great-Saint-Bernard, by Thévenin, 1800

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796. Passage of Mont Saint-Bernard by the French army, by Alaux and H. Lecomte, 1800.

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799. The french army descends Mount Saint-Bernard, by Taunay, 1800.

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801. The french army makes itself master of the fortified defile of the Cluse; aquarel, by Bagetti, 1800.

802. March of the french army to enter the valley of Aoste, aquarel, by Bagetti, 1800.

803. Battle of Heliopolis (Lower-Egypt), by Cogniet and Girardet, 1800.

804. The french army crossing the defile of Albaredo near the fort of Bard, by Mongin, 1800.

805. Passage of the french artillery, beneath the fort of Bard, by Gontier, en 1801, 1800.

806. The same, an aquarel, by Bagetti, 1800.

807. Passage of the french artillery under the fort of Bard, by Alaux, and V. Adam, 1800.

808. Capture of the town and citadel of Ivrée, an aquarel, by Bagetti, 1800.

809. Entry of the french army in Ivrée, by Alaux and V. Adam, 1800.

810. Defense of Genoa-Bombarding of the city by the english, by the same, 1800.

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815. Passage of the Sésia and taking of Verceil, by Alaux and Lecomte, 1800
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832. Battle of Montebello, second attack, passage of the Coppo, by Alaux and Adam, 1800

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836. Battle of Marengo, general Desaix mortally wounded, an aquarel taken from Bagetti, by Parent, 1800

837. Battle of Marengo, an aquarel from Bagetti, by Pasquieri, 1800

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839. Convention after the battle of Marengo, twelue fortified places given up to the french army, by Drolling, in 1837, 1800

840. Retaking of Genoa by the french army, by Hue, 1800

841. March of the french army in Italy; during the campaign of Marengo, an aquarel, by Bagetti, 1800

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847. Naval action in the Bay of Algesiras, first position, an aquarel by Roux de Marseille, 1806, 1801

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851. Signature of the concordat betwen France and the Pope, by baron Gerard, 1801

852. The same, by Alaux and Lestang-Parade, in 1835, 1801

853. Naval combat before Boulogne between a part of the french fleet and the english fleet (nights of the 15 and 16 of August), by Crépin, 1801

854. The senate of the Cisalpine republic assembled at Lyons, decrees the presidentship to the First consul Bonaparte, by Monsiau, 1802

855. Action between the frigate the *Poursuivante*, and the *Hercules*, ship of the line, by Gudin, 1803

856. Entry of Bonaparte, first consul, at Anvers, by Van Brée, 1803

857. The french frigate the *Poursuivante* forces the entry of the Straits of Antioch, in spite of an English Ship of-the-Line, by Gudin, 1804

858. Capture of the British corvette the *Vimejo*, by a section of the imperial flotilla, by Gudin, 1804

859. Napoleon receives at Saint-Cloud the Senatus consultus which proclaims him Emperor of the French, by Rouget, 1804

860. Napoléon at the Invalides, distributes crosses of the Legion, by Debret, 1804

861. Napoleon visits the camp of Boulogne, 1804

862. Camp of Boulogne, Napoleon observing the evolutions of the British flotilla, an aquarel, by Gautier, in 1805, 1804

863. Interior of the camp, by the same, 1804

864. Fort of Boulogne, an aquarel, by De Veze, 1836. 1804

865. Works of the Port, an aquarel, by Gautier, 1805, 1804

866. Harbour of Boulogne, by the same, 1804

867. Napoleon visits the environs of the château of Brienne, by Lery de Liancourt, 1804

868. Napoleon at the camp of Boulogne, distributes crosses of the Legion of honour, by Hennequin, 1804

869. Camp of Boulogne, Napoleon distributes the crosses of the Legion of Honour, an aquarel taken from, Bagetti, by Parent, 1804

870. Interview of Napoleon and Pope Pius VII in the forest of Fontainebleau, by Demarne and Dunoui, 1804

871. Interview of Napoleon and Pope Pius VII, in the forest of Fontainebleau, by Alaux and Gilbert, in 1835, 1804

872. Coronation of Napoleon and the empress Josephine in the church of Notre-Dame at Paris, by David, 1804

873. Coronation of Napoleon and the empress Josephine, in the cathedral of Notre-Dame of Paris, by Alaux and Gilbert, in 1835, from the original painting, by David, 1804

874. Napoleon gives eagles to the army, by David, 1804

875. Napoleon distributes the eagles to the army, by the same, from the original, by David 1804

876. Napoleon receives at the Louvre the deputies of the army after his coronation, by Serangeli 1804

877. Heroic défense of the ship the *Psyché* against the British frigate the *San-Fiorenzo*, by Gudin, 1805

878. Boarding of the British frigate the *Cleopatra*, by the french frigate the city of *Milan*, by Gudin 1805

879. Taking of Dominico, by Gudin 1805

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1002. Mademoiselle de Saint-Simon solliciting pardon for her father, by Alaux and Lafaye 1808

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1011. Napoleon harangues the Bavarrian and Wurtemburgh troops, at Abensberg, by Debret, in 1810 1809.

1012. Battle of Abensberg, an aquarel by Storelli, in 1835, from the war office minutes 1809

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1018. Napoleon wounded before Ratisbon, by Gautherot 1809.

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1027. Napoleon gives orders to throw a bridge across the Danube at Ebersdorff to pass inot the Island of Lobau, by Appiani 1809

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1030. Marschal Lannes, duke of Montebello, mortally wounded at Essling, by Paul Bourgeois 1809

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1037. The french army crosses the Danube at the Island of Lobau, by Alaux, and Lafaye after Hue 1809

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1040. Bivouac of Napoleon on the field of battle of Wagram, by Roehn 1809

1041. Battle of Wagram, second day, 6 A. M.; an aquarel by Fort, in 1835, from the war office minutes 1809

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1047. Combat of Hollabrün, an aquarel, by Fort in 1837. Taken from the minutes of the general war office depôt 1809

1048. Combat of Znaïm, an aquarel, from Bagetti, by Storelly, in 1835 1809

1049. The french fleet in presence of the English fleet, before Antwerp on the Escaut, an aquarel by Verly, in 1810 1809

1050. Taking of the english frigate the *Ceylan* by the french frigate the *Vénus*, by Gilbert 1809

1051. Battle of Ocana 1809

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1054. Arrival of Maria-Louisa at Compiègne, by madame Auzou 1810

1055. Marriage of Napoleon and Marie-Louise, at the palace of the Louvre, by Rouget 1810

1056. Marriage of Napoleon and Marie-Louise, archiduchess of Austria, at the Palace of the Louvre 1810

1057. Napoleon and Maria-Lewisa visit the squadron anchored in the Escaut before Antwerp, by Van Brée 1810

1058. Napoleon and Maria Lewisa visit the Squadron at anchor in the Escaut, off Antwerp, by Van Brée, in 1811 1810

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1060. The *Friedland*, of 80 guns, launched in the port of Antwerp, by Van Brée 1810

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1063. Capture of Almeida 1810

1064. Surrender of Tortosa by Rémond 1811

1065. Combat of the brick the *Bee* against H. M. B. brick *Alacrity*, by Gudin 1811

1065. B. Siege of Tarragon, investment of the place, by Fort, in 1840 1811

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1067. Naval combat between the french frigate *la Pomone* and the english frigates the *Alceste* and the *Active*, by Gilbert, 1811

1068. Naval combat in view of the Island of Aix, by Dusaulchoix, 1811

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1071. Combat of Castellana, by Langlois, 1812

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1075. Defence of the chateau of Burgos, by Haim, 1812

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1077. Naval combat in view of the Islands of Loz, by Crépin, 1813

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1082. Battle of Wachau, an aquarel by Fort, in 1837, drawn according to the war office general depôt, 1813

1083. Battle of Hanau, by Féron, after Horace Vernet, 1813

1084. Naval combat in the roadstead of Toulon between the french vessels the *Wagram* and several english vessels, by Mayer, 1813

1085. Combat of Champ-Aubert, by Langlois, 1814

1086. Battle of Montmirail, by H. Scheffer, after Vernet, 1814

1087. Combat of the french vessel le *Romulus*, with three english vessels at the entry of the road of Toulon, by Gilbert, 1814

1088. Battle of Montereau, by Langlois, 1814

1089. Combat of the french frigate the *Clorinda*, 44 guns, 18 and 24 pounders, and H. B. M. frigate the *Eurota*, of 48 guns, 24 and 32 pounders, 1814

1090. Defense of Berg-op-Zoom, 1814

1091. Combat of Claye, by E. Lami, 1814

1092. Battle of Toulouse, by Beaume. 1814

1093. Napoleon signs his abdication at Fontainebleau, 1814

1094. Adieus of Napoleon to the imperial guard at Fontainebleau, 1814

1095. Arrival of Lewis XVIII at Calais, 1814

1096. Lewis XVIII at the Tuileries, by Marigny, after the baron Gérard, 1814

1097. Royal sitting for the opening of the chambers and the proclamation of the constitutional Charter, 1814

1098. Napoleon embarks at Porto-Ferrajo (Island of Elba), to return into France, by Beaume, 1815

1099. Lewis XVIII quits the palace of the Tuileries, by the baron Gros, 1815

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1100. Interview of Lewis the 18th and Caroline, Ferdinanda-Louisa, princess of the Two Sicilies, at S.-Herem's cross, in the forest of Fontainebleau, by Lecomte, in 1817

1101. Marriage of the duke of Berty and of Caroline-Ferdinande-Lewise, princesse of the two Sicilies, by Renoux. 1816

1102. Restablishment of the statue of Henri IV on the Pont-Neuf, 1818

1103. Interment of Napoleon at Ste-Helena, Alaux, after H. Vernet and the baron Gérard, 1821

1104. Lewis XVIII opeus the Session of the Chambers at the Louvre, by Renoux, 1823

1105. Entry of the French into Madrid, 1823

1106. Taking of the retrenchments before Corunna, by Lecomte, 1823

1107. Combat of Campilo d'Arenas, Langlois, 1823

1108. Attack and taking of fort de l'île Verte, by Gilbert, 1823

1109. Taking of Trocadero, Paul Delaroche, 1823

1110. Combat of Llers, 1823

1111. Taking of Pampelana, Carle Vernet, 1823

1112. Storming of the Castle of Santo-Pietri, by Gilbert, in 1835, 1823

1113. Bombardment of Cadiz by the French squadron by Crepin, in 1824, 1823

1114. Combat of Puerto de Miravette, Lami, 1823

1115. Entry of Charles X into Paris, by Gosse, 1824

1115. B. Review of the National Guards at the Champ-de-Mars, by Charles X, by H. Vernet, 1824

1116. Coronation of Charles X at Rheims, by baron Gerard, 1825

1117. Reception of the chevaliers of the order of the Holy-Ghost in the cathedral of Rheims, 1825

1118. Review of the Royal Guard at Rheims, by Charles X, by the baron Gros, 1825

1119. Entry of king Charles X at Paris after his coronation, by baron Lejeune, in 1825, 1825

1120. Battle of Navarin, by Garneray, 1827

1121. The same, by Bouterweck, 1827

1122. Death of Bisson, by madame Raag, 1827

1123. Entry of Charles X into Colmar, 1828

1124. Interview of general Maison and Ibrahim Pacha at Navarin, 1828

1125. Taking of Patras, 1828

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1127. Storming of the Castle of Morea (Greece), by Langlois, in 1836, 1828

1128. Ball given to the king of Naples by the duke of Orléans at the Palais-Royal, 1830

1129. Combat of Sidi-Ferruch after the landing of the french army, by Corbillet, in 1837, from an original by Langlois, 1830

1130. Battle of Staoueli, by Carbillet, after Langlois, 1830

1130. B. Attack of Algiers, by Land and Sea. Storming of the Heights commanding the town, by Gudin, in 1830

1131. Attack on Algiers by sea, by Fatio, 1830

1132. Taking of the fort of the Emperor, by Wachsmut, 1830

1133. Entry of the french army into Algiers, Taking of the Casauba, by Flaudin, 1830

1134. Arrival of the duke of Orleans at the Palais-Royal, by H. Vernet, 1830

1134. B. Arrival of the ducke of Orleans, at the Palais-Royal, by Corbillet, in 1836, from a painting by H. Vernet, 1836

1135. The duke of Orleans signs the proclamation of the Lieutenant-General of the kingdom, by Court, 1830

1135. B. The duke of Orleans signs the proclamation of lieutenant-general of the kingdom, by Court in 1836

1136. The duke of Orleans departs from the Palais-Royal to repair to the Hotel-de-Ville, by Horace Vernet, 1836

1137. Arrival of the duke of Orleans on the place of the Hôtel-de-Ville, by Larivière, 1830

1138. Arrival of the duke of Orleans at the place of the Hotel-de-Ville, by Féron, after Larivière, 1830

1139. Lecture at the Hôtel-de-Ville of the déclaration of the deputies, and the proclamation of the lieutenant-general of the kingdom, by baron Gerard, 1836

1140. Reading, at the Hôtel-de-Ville, of the declaration of the deputies and of the proclamation of the lieutenant-general of the kingdom, by F. Dubois, after baron Gérard, 1830

1141. The lieutenant-general of the kingdom receives at the barrière du Trône the first regiment of hussards commanded by the duke de Chartres, by Ary Scheffer, 1830

1142. Reception by the lord-lieutenant of the kingdom of the 1st regiment of hussards, commanded by the duke de Chartres, at the barrier of the Trône, by Ary Scheffer, in 1836, 1830

1143. The duke of Orleans, lieutenant-general of the kingdom, and the duke de Chartres, at the head of the 1st regiment of hussards reenter the Palais-Royal.

1144. The Chamber of deputies presents to the duke of Orleans the act which calls him to the trône and the Charter of 1830, by Heim, 1830

1145. The Chamber of Peers presents to the duke of Orleans its adhesion to the declaration of the Chamber of Deputies, by Heim, 1830

1146. The king swears, in presence of the two chambers, to maintain the Chart of 1830, by Deveria, in 1836, 1830

1147. The same, by Deveria, 1830

1148. Distribution of flags to the national guard of Paris and the environs, by the King, by Court, 1836, 1830

1149. The King gives standards to the National Guard of Paris and its Liberties, by Court and Dubois, 1830

1150. The National Guard celebrates in the court of the Palais-Royal the anniversary of the birth of the King, 1830

1151. The four Ministers, who signed the ordonnances of the 25 july 1830, reconducted to Vincennes after their judgement, by Biard, 1830

1151. B. Bivouack of the national guard, in the court of the Louvre (night of the 22nd december 1830), by Gossier, in 1831, 1830

1152. The King refuses the crown offered by the belgian Congress to the duke of Nemours, by Gosse, 1831

1152. B. The King refuses the crown of Belgium offered by the Belgian congress to the duke of Nemours, by Gosse, in 1831

1153. The King distributes at the Champ-de-Mars, standards to the Army, by Dubois, 1830

1154. The King visiting the field of battle at Valmy meets an old soldier amputated at that battle, to whom he gives the Cross of the Legion of Honour and a pension, by Mauzaisse, 1831

1155. Entry of the King into Strasbourg, 1831

1156. The french fleet forces the entry of the Tagus, by Horace Vernet, in 1841, 1831

1156. B. The french Fleet forces the entrance of the Tagus, by Mayer, after Gilbert, 1831

1157. The french army enters Belgium, by Horace Vernet, in 1841, 1831

1157. B. Entry of the french army into Belgium, by Larivière, 1831

1158. Occupation of Ancona by the french troops, by Horace Vernet, 1832

1158. B. Occupation of Ancona by the french troops, 1832

1159. Taking of Bone, by Horace Vernet, 1832

1159. B. Taking of Bone, by Bouterweck, after H. Vernet, 1832

1160. The King in the middle of the national guard, (on the night of the 5th of june 1832), by Biard, 1836, 1832

1160. B. The king in the midst of the National Guard the night of the 5th june 1832, by Biard, 1832

1161. The King traverses Paris and consoles the wounded on his passage, by Rubio, after Augustus Debray, 1832

1162. Marriage of the king of the Belgians with the princess Louise of Orleans at the palace of Compiègne, by Court, 1832

1162. B. Marriage of the king of the Belgians, with H. R. A. the princess Louisa of Orleans at the palace of Compiegne, by Court, in 1837, 1832

1163. Siege of the citadel of Antwerp, by Fort, in 1841, 1832

1163. B. Attack of the citadel of Antwerp, by Horace Vernet, in 1840, 1832

1164. The duke of Orleans in the trenches, at the siege of the citadel of Antwerp (on the night of the 29th 30th of november) by Roger, in 1834, 1832

1164. B. The duke of Orleans in the trenches at the siege of the citadel of Anvers, by Lugardon, after Roger, 1832

1165. The duke of Nemours in the trenches at the siege of the citadel of Antwerp, by E. Lami and A. Faure, 1832

1166. Taking of the Lunette Saint-Laurent, by Jouy, after Bellangé, 1832

1167. Armament of the breaching battery, by E. Lami, 1832

Night of the 19—20th november, citadel of Antwerp, in 1832.

1168. Combat of Doel, by Gudin, 1832

1168. B. Combat of Doel, by Bonhomme, in 1840, from the original by Gudin, 1332

1169. The dutch garrison lower their arms before the French on the glacis of the citadel of Antwerp, by Lami, 1832

1170. Distribution of rewards by the king to the army of the North, on the great Place of Lille, 1833

1171. Inauguration of the Statue of Napoleon on the column of the place Vendôme, 1833

1172. The King in the roadstead of Cherbourg, by Gudin, 1833

1173. Taking of Bougie, by Horace Vernet, 1833

1173 B. Review of the national guard, by Lamy, 1835

1174. Funeral obsequies of the Victims of the attempt of the 28 july 1835, celebrated at the Invalids, by A. Johannot, 1835

1174. B. Funeral ceremony of the victims of the assassination of the 28th july, 1835, at the Invalids, by Granet, in 1839, 1835

1174. C. March of the french army to Mascara, by Fort, in 1835

1174. D. Combat of Zig, by Beaume, in 1841, 1835

1175. Combat of l'Habrah, by T. Leblanc, 1835

1175. B. Combat of the Habrah, by Horace Vernet, in 1841, 1835

1176. March of the french army after the taking of Mascara, by T. Leblanc, 1835

177. The King delivering the hat to cardinal de Cheverus, by Granet, in 1837, 1836

1178. Combat of Sickak, province of Oran, by Horace Vernet, in 1842, 1736

1179. Visit of the prince de Joinville, to the maronite village of Heden, in the Lebanon, by Biard, in 1841, 1836.

1180. The prince de Joinville visits the Roly Sepulchre, by Biard, in 1841, 1836.

1181. Combat before Somah (first expedition of Constantine), by Hor. Vernet, in 1842, 1836.

1182. Marriage of H. R. H. the duke of Orleans with the duchess Helena of Mecklemburg-Schwerin. — Arrival of the duchess at the palace of Fontainebleau, by Roqueplan, 1837

1183. Marriage of the duke of Orleans with the duchess Helena of Mecklembourg-Schwerin. Ceremony of the civil marriage, by H. Scheffer, in 1837

1184. Entry of the King at Paris, after the marriage of H. R. H. the duke of Orleans, by Lamy, 1837

1185. Inaugration of the Museum of Versailles, by Beaume, in 1842, 1837

1185. B. Siege of Constantine, by Fort, 1837

1186. Siege of Constantine. The enemy is driven from the heights of Coudiat-Ati, by Horace Vernet, 1839, 1830.

1187. Siege of Constantine. Death of general Damremont, by Horace Vernet, 1837

1188. Siege of Constantine, march of the columns of attack, by Horace Vernet, 1837

1189. Siege of Constantine. Taking of the town, by Horace Vernet, in 1839, 1837

1190. A. Marriage of duke Alexander of Wurtemberg with the princess Mary of Orleans, 1837

1190. B. Council held by the King at Champlatreux castle, by H. Scheffer, 1838

1190. C. Night reconnoitring before the fort of Saint-John d'Ulloa, by Conveley and Morel-Fatis, 1838

1191. Capture of the fortress of Saint-John d'Ulloa. Attack of the fortress by the french squadron under a lmiral Baudin, by P. Gudin, in 1839, 1838

1192. The same, by Horace Vernet, in 1841, 1838

1193. Combat of Vera-Cruz, by Blanchard, in.... 1838

1194. General view of the march followed by the expedition from Constantine to Algiers, by Setif and the Bibans or Iron-Gates, by Fort, in 1841, 1839

1194. B. General view of the Bibans or Iron-Gates. A division of the french army crosses the passage of the Iron-Gates, an aquarel, by Fort, in 1841, from Dauzats, 1839

Aquarels done by Dauzats, in 1841.

1194. C. First wall of the Iron-Gates-Passage of the Van-Guard, composed of the Riflemen of the 17th light infantry, and the spahis of Constantine, 1839

1194. D. Second wall of the Iron-Gates. Arrival of the 17th regiment of light infantry, 1839

1194. E. Third wall of the Iron-Gates—The chasseurs of the 3rd and soldiers of the 2nd light infantry, descend into the channel of the brook, 1839

1194. F. Third wall of the Iron-Gates. The Pioneers of the Engineers inscribe at the bottom of the ravine the date of the passage, 1839.

1194. G. The troops issue from the Iron-Gates, 1839.

1195. Combat of l'Ouad-Halleg, 1839.

1196. Defense of the fort of Mazagran, by 123 french soldiers againts 12,000 Arabs, by Philippoteaux, in 1842, 1842

1197. Combat of the Affroun, by H. Vernet, in 1842, 1842

1198. The french army carries by Storm the Teniah de Mouzaïa. — Storming of the Redoubt, by the 2nd regiment of light infantry, commanded by colonel Changarnier, by Beaume, 1840.

1199. The same, the heights are taken possession of by the zouaves, commanded by colonel Lamoricière, by Bellangé, in 1841, 1842

1200. The french army storms the Teniah-de-Mouzaïa-Occupation of the Pass, Horace Vernet, in 1842, 1842

1201. Taking of Medeah, by Philippoteaux, 1842.

1202. Combat of the Wood of Olive trees, 1840

Capture of the Smalah, 1844.

Battle of Isly, 4th August 1844. The camp of the son of the emperor of Marocco is captured. Colonel Yusuf presents to marshal Bugeaud the standarts and parasol of command, taken by the spahis and chasseurs, 1844.

New Gallery.

RIGHT SIDE.

Lewis-Philippe Ier,	1833
Général Foy,	1826
Countess de Cayla and her children,	1825
Lady Jersey,	1825
Charles,	1825
Count Pozzo di Borgo,	1824
Count d'Artois,	1824
Lewis XVIII in his cabinet,	1823
Countess de Laborde,	1823
Maréchal Lauriston,	1824
Lord Egerton,	1822
Duke Berry (idem duchess),	1820
Mademoiselle d'Orléans (Eugénie-Adélaïde-Louise),	
Madame, née en.....,	1777
Duke of Orléans, 1817 (idem the duchess),	1819
Duchess of Montebello and her children,	1818
Queen of Sweden (Eugénie-Bernardine),	1815
Duchess de Soyon,	1815
The emperor Alexander,	1814
The king of Prussia, 1814; Frédérik-William III; the duke of Washington,	1814
The prince of Schwarzemberg (Joseph),	1814
Prince William (King),	1815
The princess of Westphalia,	1813

The duchess of Bassano,	1812
Murat, king of Naples,	1812
Marie-Louise and the king of Rome,	1813
Countess Wala Wiska,	1812
The princess de la Tour de Taxis,	1812
The empress Marie-Louise,	1812
Bernadotte, king of Sweden,	1811
Jérôme, king of Wesphalia,	1811
Eliza, grandduchess of Tuscany,	1811
Marchioness Visconti,	1810
Joseph, king of Spain,	1810
The vice queen (Augusta-Amélia),	1810
Madame Murat, queen of Naples,	1810
Queen Hortense,	1810
Prince Borghèse,	1810
Marshal Lannes,	1810
The king of Saxony,	1808
The princess of Baden,	1808
Madame Joseph, Queen of Naples,	1807
Hortense, Queen of Holland,	1807
Marshal Murat,	1805
Lewis of Holland, constable,	1807
M. de Talleyrand, constable,	1808
Madame de Talleyrand,	1806
Madame the duchess Zamoiska,	1803
The count and countess de Frise,	1804
Madame Bonaparte,	1805
The countess Strasinska,	1805

Moreau, 1800

Madame Morele de Vinde, 1791

Madame Lætitia Bonaparte, 1805

The imperial family, 1798 (visited by Napoléon and Marie-Louise).

General Hoche, 1795

Francis the Ier, emperor of Austria, by Francis Dubois.

Lewis XVIII, by Paulin Guerin, 1820

Askair-Cham, ambassador of Persia to Napoleon.

Larochefoucault-Liancourt.

Floh-Alise-Schab of Persia, reigned in 1803, by Joubert.

Selim III, Ottoman emperor, son of Mustapha.

Jean-Baptiste, count de Sussy, peer of France.

Jean Geral Lerené, count de Cessac, governor of the polytecnic school, director général of recruits and conscriptions, member of the french Academy.

LEFT SIDE.

Jean-Baptiste de Nompere de Champagny.

François de Barbé, marquis of Marbois, peer of France.

Jérôme Napoléon.

Anne-Lewis-Girodet Trisson, a celebrated painter of history.

Edouard-Adolphe-Joseph Mortier, duke de Trevise, peer and a marschal.

The imperial family and madame Hochard, nurse of the king of Rome.

The french princes come to offer their homage to the king of Rome in presence of their Majesties the Emperor and Empress Marie-Lewise, archduchess of Austria.

Jérôme Napoleon Bonaparte general of division.

Marie-Julie, Queen of Naples, afterwards of Spain.

Countess Survillier, she holds by the hand one of her infants, by Robert Lefebvre.

Joseph Fesch, commissary to the army of Italy, afterwards archisbop of Lyons, cardinal, grand almoner, member of the senate.

Jean-Baptiste Belley, deputy of Saint-Domingo to the national convention, chief of division in the gens-d'armerie.

Marie-Annonciade-Caroline Buonaparte, Queen of Naples.

Marie-Anne Bonaparte, grand duchess.

Jerôme Napoleon, by Kinson.

The empress Josephine receives tokens of gratitude from the children whose mothers she succoured, by Lafond (the scene passes at Malmaison).

Joséphine-Marie-Françoise Tascher de la Pagerie widow of general Beauharnais.

Napoleon Bonaparte, by Robert Lefebvre.

Lætitia Ramolino, madame Bonaparte, mother of Napoleon, by Gerard.

Eugène de Beauharnais.

Pius VII (Gregory), Louis Bomalec-Charomante, pope.

Carles de Bonaparte, Judge of the tribunal of Ajaccio, deputy in France from the nobility of Corsica, father of Napoléon.

George Washington, president of the United States of America and general of their army.

Jacques-Germain Soufflot, architect.

Saloon at the end of the Grand Gallery of antiques of the south.

Philip II, king of Spain and Portugal, son of Charles V.

Charles V, emperor of Germany, king of Spain, eldest son of Philipp Ier.

Philip the Ier of Bel, archduke of Austria, afterwards king of Spain.

Jean VI of Bavaria bishop, prince of Liége, afterwards duke of Luxembourg, son of Albert, duke of Bavaria, count of Hainaut.

Marguerite, comtess of Hainaut, Hollande, Zéland and Friseland, duchess of Bavaria, Queen of Italy, empress of Germany, danghter of William the 1er.

Gallery of Busts and Statues.

Descend to the ground-Floor and examine the

Vestibule of Napoléon.

STATUE OF NAPOLÉON.

Gallery of Busts, Statues and Bas-Reliefs.

Pass on to the ground-floor opposite the vestibule of Napoléon.

Gallery of Admirals. — Gallery of Constables. — Gallery of Marshals of France.

Vestibule of Louis XIII.

To the right of this vestibule different saloons where are the views of the.

Royal Residences.

Château of Meudon, by Martin, about	1710
Château of Chambord, by Martin, about	1705
Château of Grand-Trianon, by Martin.	
Château of Vincennes, by Vandermeulen, about	1669
Château of Versailles, by Vandermeulen,	1660
Château of Clagny, in	1778
Château and gardens of Saint-Cloud, about	1715
Château of Versailles, side of the court, by Martin, in	1722
Château of Madrid, in	1724
Château of Saint-Hubert, by Martin, about	1722

Château and gardens of Marly, about 1724

Château of Fontainebleau, by Martin, 1724

Gardens of Versailles, Bosquet de la Fontaine des Dômes, in 1690

Bosquet of the Three-Fountains and north side of the Château, 1690

Bosquet of the Dauphins basin, 1690

Basin of the Three-Fountains, 1690

Lower part of the basin of the Arch of Triumph, 1690

Bosquet of the salle de Bal, 1690

Bosquet and basin of the Island of Love, 1690

Basin of Neptune, south side, 1690

Basin of the Dragon.

Flower plat of the Orangerie and artificial lake of the Suris,

Bosquet of the Fountain of Encelade, 1690

(Cottel is the author of these last fine pictures).

Gardens of Versailles, Basin of Neptune and North part of the château, by Martin, about, 1690

Château of Versailles, courts of honour and of the Ministers, great and little stables of the king, by Martin, in 1714

Gardens of Versailles, parterre of the north side, by Allegrain, about 1690

Château of Versailles: view taken from the ponds of Montbauron, by Martin, about 1700

Gardens of Versailles: Orangerie and the artificial lake of the Swiss, by Martin.

Bosquet of the Island of Love, by Allegrain.

Gardens of Versailles : Bosquet of the fountain of the Obelisk, and saloon of Festins, by Allegrain, in 1710

Great Trianon : Flower bed called the Four-Virgins, by Allegrain, about 1710

Gardens of Versailles : old site of the Obelisk, by Allegrain.

Château of Vincennes, by Martin, in 1724

Gardens of Versailles : Fountain of Apollo, by Martin, in 1710

Cascade of the gardens of the Great-Trianon, by Allegrain, towards 1714

Château of Saint-Germain, by Martin, 1724

Château of the Great-Trianon, by Martin.

Gardens of Versailles : Saloon of Emperors-Ancient basin of the virgins, by Allegrain.

Bosquet of the baths of Appollo, by Martin, in 1719

Château of Marly, by Martin, in 1724

Design for the Pont-Neuf : Paris, about 1585

Château of the Tuilleries : Paris, about 1620

Carousal given by Lewis XIV, 5 june, 1662

Paris, about, 1785

Statue of Henry IV, Pont-Neuf, Tour de Nesle, etc., about, 1670

Château of Pau.

The Petit-Châtelet : Paris, about 1786

The Pont-au-Change.

Design for the château of Versailles, about 1659.

Gardens of Versailles : Bosquet of the Labyrinth.
(The ten pictures which follow are by Cottel).
The horned-owl and the birds, about 1690.
The Fox and the Crane, the Crane and the Fox.
Bosquet of the Arch of Triumph.
Bosquet of the Theatre of Water.
Bosquet.
Bosquet of the Colonnade.
Bosquet of the Parterre of Water.
Flower-plat of the Orangery.
Flower plat of the Grand-Trianon.

Gallery of Portraits of the Kings of France.

Pavillion Lewis-Philippe or Salle de Constantine.

The fine and grand idea of king Lewis-Philippe, that he has put in execution in creating the national Museum of Versailles, extends every year, and takes new eclat, as much in consequence of the interest felt in it by all the French Nation, as by the constant efforts of their artists.

On the 26th march 1842, a new apartment has been opened to the public, whose curiosity is insatiable for all that recalls glorious and honorable remembrances. It is adorned by fourteen pictures, seven very large, placed at the four sides, and seven small ones placed over the doors. All are com-

posed with so much distinctness, and the resemblance of the personages represented is so perfect, that one may often hear soldiers, on duty in Versailles, but who have assisted at the bloody drama which took place in Africa many years since, cry out in their admiration : *Oh! that's well done*, and say to the comrades who accompany them : *Look, there is M' such a one.* In short these new works of the great painter bear so strongly the impression of his signet (1), that one fears being obliged to apply to him what people often say of the good La Fontaine when they read his works.

The first seven represent :

1. Attack of the citadel of Antwerp, in 1832;
2. Combat of l'Abrah the 3 december 1833;
3. First attack of Constantine : the columns of assault put themselves in movement;
4. Siege of Constantine. The enemy repulsed from the heights of Coudrat-Hati, 18 october 1837;
5. Siege of Constantine, taking of the city the 12 october 1837. Death of general Damrémont;
6. Attack of the fort of Saint-Jean-d'Ulloa, the 27 november 1838;
7. The french army carries the Tenia de Mouzaïa. Occupation of the col, the 12 may 1840;

(1) H. Vernet.

The seven small pictures are:

1. The french fleet forcing the entrance of the Tagus, the 11 july 1831;
2. Entry of the french army into Belgium, 9 august 1831;
3. Occupation of Ancone by the french troops, the 3 february 1833;
4. Taking of Bougie, the 2 october 1833;
5. Combat of Sikak, in the province of Oran, the 6 july 1836;
6. Combat before Somah, 24 november 1836;
7. Combat of Affroun, 27 april 1840.

This apartment seems destined to consecrate the recollection of the glorious feats of arms which have taken place during the ten first years of the reign of Lewis Philippe, and in the midst of which, two of his sons have learned, in the practical school of their most experienced officers, one (the late duke of Orléans), the profession of a soldier on land; and the other (le prince de Joinville), that of sailor on the Ocean.

Saloon of the Opera.

It is situated in the North wing of the palace it was commenced by the orders of Lewis XV,

and finished in 1759; its inauguration took place in 1770, on the occasion of the marriage of Lewis XVI. Its doors were closed during the revolution, under the empire, and the restoration, but Lewis-Philippe inaugurated it anew in May 1857, by the brilliant representation that he caused to be given in honours of the nuptial of the late duke of Orléans, his eldest son.

ADVICE to Strangers as to the order in which the Museum should be visited.

On entering the palace yard, stop a moment to examine the seventeen statues which adorn it; then going a little higher up, place yours elfin the middle of the buildings, so as to take a full view of the court of Marble; on leaving it, go towards the south Wing, and enter the Museum by the door on the left hand, descend the staircase leading to the new gallery of busts and monuments; go up the Staircase of Monsieur, and enter the hall of Marengo, where ten rooms are consecrated to the victories of the Empire.

In a vestibule you will find three rooms filled with statues, busts, and bas reliefs of several great men, such as Henry IV, Beaumarchais, Voltaire, Diderot, etc.

From thence you will pass into the Hall of the admirals of France; next into that of the constables.

Afterwards you enter six rooms containing the portraits of the french Marshals; when you come to the middle of the last room take to the right, to visit the gallery and vestibule of Lewis XIII, which separates them from the room of plans.

You will now enter six rooms of Marshals, newly opened, beginning by Berthier, who, as

well as the immortal Hoche, was born at Versailles.

Next you will find the gallery of celebrated warriors, which you will quit to visit the ambassadors, Hall, where you will remark the busts of illustrious warriors killed in fighting for their country. At the extremity are the statues of Bayard, and Turenne, and picture-plans representing a general view of the march of the troops from Constantine to Algiers, viâ Setif and the Bibans or the Iron-Gate. (For details, see p. 82, n° 1194) This hall, in which are ten statues of Marshals of France, communicates with the ambassadors' staircase. On leaving it, go into the Porch of Gabriel, where are placed the statues of Lewis XV and his consort Maria-Leczinska.

You are now in the Hall of the Chapel. At the further end of this Chapel, against the cieling, observe the admirable painting of the resurrection; and on the cieling the angels with trumpets proclaiming the praises of the Lord.

At the end of the Chapel, are two marble statues; on the right that of Lewis XIII, and on the left that of Lewis XIV passing the Rhine at Tolhuis, A. D. 1672. On quitting this gallery, recollect that, in bad weather, you must continue by the gallery of Sculptures, and, in fine weather, by the picture gallery, in the midst of which, on the right hand are the five rooms of the Crusades, which you will leave after examination to go into

the first gallery of the French history (on the ground floor); from thence you will proceed to the room of the Plague of Jaffa.

On the second floor, at the top of the opera staircase, is the room of the Academicians, and next, that of the family of the Ursins, represented kneeling. Continue, as far as the rue des Reservoirs, go down stairs and enter the stone gallery, in the midst of which is the Hall of Constantine and the tomb of Mazarin, with two bronze statues of goddesses; and the battle of Ivry gained by Henry IV, over Mayenne, assisted by a Spanish army. This picture is without inscription.

In the second room are Pictures representing the alliance of the national guards and the army, in the Champ-de-Mars at Paris, on the 14th july 1790; and Bonaparte on the 18th brumaire (9th november 1799): the former represents a great national holiday; the latter an event the results of which were highly advantageous to France: the 18th brumaire is the day on which Bonaparte on his return from Egypt, dissolved and drove from Saint-Cloud the legislative Assembly. He is represented at the head of his staff and a battalion of grenadiers, with their bayonets fixed; the deputies are seen escaping on all sides.

An other painting shows Lewis XVIII giving the Chart in 1814.

Cross the gallery of sculptures, the Hall of the Chapel, the saloons of Hercules and abundance,

take to the left to visit the Room of the states-general, come back and enter the saloon of Venus, and continue the visit of the state apartments of Lewis XIV as fas as the saloon of War, and enter the gallery of Mirrors; in the middle, on the left, you will find the council-chamber, the bed-room of Lewis XIV, the saloon of the OEil-de Bœuf, that of and pass into that of the lackeys, then return to the gallery of Mirrors, the state-rooms of the Queen as far as the room of the coronation of Napoleon, which you will leave to pass into several rooms containing battles of the Republic.

In the next room is placed the admirable painting of the capture of the Smalah where may be remarked several agreeable figures of handsome Circassian women in the act of flying; the attack has been so sudden that they have scarce the time to mount half-undresed, upon their camels.

The Smalah comprised a population of twenty thousand souls, five thousand combatants armed with muskets, five hundred of which, regular infantry and two thousand horse.

INTERESTING DÉTAILS

ON THE

CAPTURE OF THE SMALAH.

The Smalah was captured at Tagnin, on the 16th may 1843. About eleven o'clock in the morning of that day, a troop of 600 horsemen commanded by his Royal Highness the duke d'Aumale, arrived at Ras-el-ain-Mta-Taguin, in the little desert, about 80 leagues (200 miles) from Algiers.

The cavalry had marched almost unceasingly during six days, and travelled 25 leagues in 20 hours, without finding a drop of water, exposed to all the ardour of the Simoon (a dangerous and burning wind of the African deserts), in the midst of whirlwinds of sand. Both men and horses were faint with thirst and fatigue, when Ahmar-ben-Ferrath, Agha of

the Ouled-Aïad, who had been sent before to reconnoitre, galloped back to the prince, and informed him that he had discovered the whole Smalah of Abd-el-Kader, camped on the source of the Taguin.

Ahmar and his cavaliers terrified by our little number and the multitude of the enemy, threw themselves on their knees before the duke d'Aumale (as may be seen on the painting) and conjured him to wait the arrival of his infantry, representing to him that the zouaves could not possibly come up two hours yet; but as half an hour would have sufficed to place out of our reach the women and the cattle, and to allow the numerous warriors, under the tents, to rally and concert together for their defense (which might have lost all), the prince did not hesitate a minute. « No, cried he, none of my family have ever drawn back. » And he immediately made his arrangements for the attack.

Abd-el-Kader himself was absent. Accompanied by his regular cavalry, he was observing the motions of the Mascara division, commanded by general de Lamoricière, charged to operate in the little desert. His bravest lieute-

nants were occupied in organizing the resistance of the Kabiles of the Ouaransensis and Dahra, leaving their families with that of the emir; so that all that was dear to the greatest enemies of the french domination, their wealth and their affections, was assembled in the Smalah, arrived only on the evening of the 15th at Taguin. The chiefs were plunged in the greatest security, and had not the slightest suspicion of the forced march of the Medeah troops.

On the morning of the 16th Abd-el-Kader's tent had been pitched, and the rest of the Arabs had followed the example. This operation was scarcely performed; the men were about to lead the flocks and herds to graze in the marsh, and the women had commenced their culinary preparations, when the cry of alarm spread confusion through the whole camp: *El Roumi! el Roumi! The Christian! the Christian!*

This cry was occasioned by the appearance of the duke d'Aumale's cavalry, which had just taken position of a little stoney hill commanding the source of the Taguin.

Three squadrons of spahis, commanded by colonel (now general) Yussuf, begin the attack,

and soon penetrate as far as the Douar of Abd-el-Kader. You will observe them represented in the back-ground of the painting, at the foot of a ruined Turkish fortress, amongst the white tents, inhabited by the emir's family and private troops. In vain their regular infantry, rushing from their tents, endeavour, by continued discharges of musketry, to repulse our Spahis. Inspired by the example of their intrepid chiefs, our troops charge them furiously and force them to disperse, so that the combat on this point is not of long duration. A cannon, its different appartenances, several flags and the Kasna or treasure of Abd-el-Kader, his parents, baggage, domestics, fall into our hands; but officers and subalterns continue the pursuit, and give the native troops placed under them a new and brilliant example of french courage.

The duke d'Aumale had remained a little behind with the *Chasseurs* who composed his reserve; but when, after having rapidly descended the hill, wich had intercepted the view of the enemy, he perceived the extent of the camp, and this multitud ofmen running to arms, he saw he must engage all his troops,

and that intrepidity alone could ensure success.

The chasseurs gallop to the right, pass the spahis, and penetrate into the camp under a heavy fire. With the sang-froid of true courage, they know how to preserve, in the midst of the fight, an order and discipline which double their force.

Here again is to be remarked, amongst the horrors of war, the natural humanity of our soldiers, who open their ranks to deliver a passage to trembling old men, and weeping women, and then close them anew in order to overthrow all that dares resist. The resistance was organized; the splendid cavalry of the Hachems, entirely composed of the emir's relations, is determined to snatch out of our hands the families and the wealth of the most zealous defenders of the Moslem faith.

In the meanwhile the women are placed upon agile dromedaries (a sort of camel with two humps), et hurried into the desert; the most precious articles are carried out of the tents to be put in safety, and the men seize their guns, mount on horseback, rally, and precipitate themselves into the hottest of the fight. The duke d'Aumale detached to the left sub-lieutenant

Delage, whose little troop, sent out as rifle-shooters, boldly attached the enemy. The brave young officer's horse is killed under him, several of his men fall mortally wounded; they are on the point of being surrounded, when sub-lieutenant Canclaux, by a brilliant charge, succeeded in delivering them.

On the right, captain d'Espinay with his squadron overthrew all before him, and continuing his march, stopped the flight of the runaways.

In the centre, lieutenant colonel Morris, with three platoons only, attacked the main body of the enemy, and communicating to his men his irresistible ardour, prudent as well as courageous, assured the success of the day. He was near being killed, in the beginning of the action, by one of the enemy's foot-soldiers, who fortunately missed his aim; and was immediately felled to the ground by a pistol shot of the brave frenchman. (In the picture he is represented extended on the ground.)

An hour and a half after the commencement of this affair, the prince rallied our victorious cavalry. An immense crowd of supplicants, who during the action itself, had already im-

plored our mercy, surrounded our little troop, which had offered and given quarter to all those who did not resist.

The infantry commanded by lieutenant-generals Chasseloup and Chadeysson, arrived in the evening, after an excessive and forced march (thirty leagues in thirty six hours), fatigued but in good order, and having no other regret, but that of not being arrived in time so take part in the action.

On the 25th of may, our troops made their entry in Medeah; they had not met a single enemy since the atlack of Taguin, and brought back with them an immense spoil, above twenty thousand heads of cattle, and four or five thousand prisoners of both sexes, amongst whom several relations of Abd-el-Kader, his secretary Kersabi-sid-el-Aradj, a marabout greatly honoured by the tribe of the Hachems, etc., etc. This marabout is the old man who is seen seated on the ground: he appears blind, and holds a chaplet in his hands.

A NEW DESCRIPTION

Of the Waters

PARC AND GARDENS

OF VERSAILLES,

BEING

1st. A Guide through the Park its Gardens, Statues, Vases, Groups, Basons, Fountains, Baths, Alleys, Parterres, Terraces, Groves, Terms, Quincunxes, and Grass-Plots, with the explanation of the whole, and a Description of the two Trianons.

2dly. Directions as to the public Conveyances.

PARC

AND

GARDENS OF VERSAILLES.

DESCRIPTION.

The North Parterre.

This garden is on the right, and in some sort solated in the middle of the Park. As we shall have no other opportunity of returning to it, let us examine it now. Before going down the steps, observe the handsome bronze vases, by Duval, placed on the tablets of the terrace wall. At the extremities of the tablets, near the steps, are two fine vases of Egyptian marble, by Rousseau. Two statues are placed near the vases : that on the right is a Bashful Venus, by Coysevox; the one on the left, is Milicus or the Grinder, by Foccini. At the entrance of the parterre are four huge marble vases, the middle ones by Bertin, the others by Cornu. Opposite the marble steps is the *Foun-*

tain of the Pyramids, by Girardon: on the right and left the two *Basons of the Crowns*, by Tuby and Le Hongre. Below the fountain of the Pyramids, on the north side, are *Diana's Baths*, at the entrance of the *water alley*. The basso-relievos, on each side of the Bason, are by Girardon, le Hongre and Legros. Examine also the two statues placed in the two corners of the bason: on the right, a *sanguine person*, by Jouvenet; on the left a *cholerick person*, by Houzeau. The eight large statues, placed in the parterre, along the north hedge, are, beginning at the right, near the palace: *Heroic poetry*; by Douilly; a *phlegmatic man*, by Lespagnandel; *Asia*, by Roger; *Satyric poetry*, by Kuister; *Winter*, by Girardon; Summer, by Hutinot; *America*, by Guerin; *Autumn*, by Regnaudin. On the west, going up the alley again, on each side of which, on the marble tablet, are twelve small vases of white marble, you will observe, beginning at the lower end, and along the hedge five terms or Heads, and six statues.

TERMS.

Lysias, by Dedieu; Theophrastus, by Hurtrella; Isocrates, by Granier; Appollonius, by de Melo; Ulysses, by Mazière.

STATUES.

Pastoral poetry, by Granier; the Earth, by Massou; Night, by Raou; Africa, by Cornu; Europe, by Mazelino; Venus.

Fountain of Diana.

Arrived at the last statue, you will see Diana's Fountain, adorned with two lions, the one overthrowing a wild boar, the other, a wolf; both the productions of Keller, brothers. The statue placed on the left of the bason, at the extremity of the hedge, represents *Diana Huntress*, by Dejardins. Stop a moment on the top of the steps which you see before you, on the right, and examine the beautiful prospect: to the east, in its full extent and beauty, the palace, with its three facings, the palace terrace, and the Water parterre; to the Southeast, the *South parterre* (parterre du Midi), and the immense curtain of the *Satory-woods;* on the northeast side, the magnificent trees which surround the north parterre, and, in the distance the Church of Notre-Dame; to the south, the parterre and Bason of Latona (commonly called the queen of the frogs), the immense *Tapis-Vert*, Apollo's bason (vulgarly and incorrectly named the Char

embourbé, the car stuck fast in the mire); representing the sun rising out the of Ocean; and the Canal. Examine these different parts of the Park, beginning by the Mid-day parterre. As you pas, by, do not forget to remark the fountain of the *Break of Day*, on the same model as that of Diana. The groups of animals represent on the left, a bear overthrown by a tiger, and a hound over coming a stag. The statue placed on the right of the Bason is the statue of *Flora* or spring, by Magnier; the one to the left; *Water* by Legros.

South Parterre.

In front of the statue of *Water*, on the east side, at the beginning of the balustrade, you will observe, a beautiful statue reclining upon an enormous pedestal. It represents *Cleopatra* receivin the bite of the Aspick. You may perceive the little serpent on the left arm. There are no flowers in the south-parterre. On the tablet which separates it from the *Water Parterre*, are twelve pretty bronze vases, and on the sides of the steps, in the middle of the tablet; two Loves, also in bronze, seated on two white marble Sphinxes, by Duval. The vases placed in the angles of the parterre; in the south-east angle, *Numa Pompilius* and *a feast of Bacchants*; executed by the Pupils of the french school at Rome; in the north-east angle two vases

with Satyrs; in the north-west, two vases adorned with basso-relievos, and in the south-west angle, two vases with the arms of France, by Bertin. You are now opposite the balustrade, which bounds to the south the South-Parterre. From this position you may contemplate before you the magnificent garden of the *Orangery*; you will go down to it by the Staircase of the *Hundred-Steps*, on the west side; walk through the alleys formed by these beautiful Orangetrees, which embalm the air with their delicious perfume; go under these arched galleries, the height and bold execution of which will astonish you. You will perceive there a fine colossal statue of Lewis the Pourteenth, by Desjardins. Return now to the south-parterre, by the East Staircase of the hundred steps, parallel and exactly like the west staircase you came down by. On the Summit of this staircase, a little to the right, is a bronze statue of Napoleon, clad in the imperial robe, and his sceptre in his hand.

Piece of Water of the Swiss and the Satory-Woods.

Having come back to your former position you may admire the beautiful sheet of water of the Swiss, situated beyond the Orangery, and now outside the Park, tho' soon, it is said, to be incorporated with it.

Beyond are the Satory woods, much frequented in summer.

Equestrian Statue of Bernin.

At the other end of the piece of water, and in the grassy space between it and the woods, you will see an equestrian statue. It was intended to represent Lewis the fourteenth flying on to Victory; but the resemblance being inexact, the cavalier Bernin, whose production it was, made some slight alterations, so that it might represent *Marcus-Curtius* leaping into the Gulph.

Palace Terrace.

Arrived at the water garden, approach the palace terrace, which a sentinel prevents from ascending, there are to be seen, placed against the wall, four fine statues cast in bronze, by the Brothers Heller. They represent Silenus, Antinous, Apollo and Bacchus. At the Angles of the terrace are two beautiful white marble vases, with basso-relievos representing, that to the north, *a Victory over the parts*, by Coysevox; that to the south, the *conquest of Flanders*, by Tuby.

The Water Parterre.

The Water Parterre is named thus on account of the large basons it contains. On the borders of these two basons are twenty four bronze groups, viz: eight groups of Cupids, eight groups of Nymphs, the four great Rivers of France and four others which fall into the former. The great rivers, which may be easily distinguish ed, are placed in the northern angles of the basons, and their affluents in the southern angles. The rivers and nymphs were cast by Keller; the Cupids, by Aubry and Roger.

Before going down into Latona's Parterre, stop to admire the two beautiful marble vases, placed on each side of the tops of the steps. That on the right, by Dugoulu; that on the left, by Drouilly.

Parterre of Latona.

To arrive at this garden, you will have to cross two terraces, placed one above the other. On the upper one, situated at the bottom of the steps you go down, are some very fine vases, by Grimaud. On the lower, communicating with the upper, by two flights of steps placed on the sides, is the bason of Latona, which gives its name to this part of the Park. Observe, in the middle of the bason on steps of red marble, the beautiful white marble group of

the Goddess, and her two children Apollo and Diana; all around the group are the inhabitants of Lycia transformed into frogs. The group is by Marsy. On this terrace are also eight handsome vases; three of them represent the sacrifice of Iphigenia, the three others the drunkenness of Silenus, the whole by Cornu; the seventh, by Piron, it is the second to the south, represents Mars bearing a crown; the eighth, the second on the north side, representing Mars seated on his car, is by Hardy.

In the parterre properly so called, there is nothing worthy of remark but the two basons, called the basons of the lizards, and placed on each side of the gravel walk, which divides the parterre.

Garden round Latona's Bason.

These are the names of the statues around the parterre of Latona's bason: on the Water-Parterre, on the left, Air, by Le Hongre; on the right, Day-Break, by Magnier. On going down the garden, on the left: Melancholy, by La Perdrix, Antinoüs, by Lacroix; Tigranes, by Lespagnandel; a Fawn, by Hurtrella; Bacchus, by Granier; Faustina, by Regnaudin; Hercules-Commodus, by Couston; Urania, by Fremery; Ganymede and Jupiter with an Eagle, by Laviron. On the right: Lyric Poetry, by Tuby; Fire, by Dosier; Tiridates, by André; Venus-Callipige, by Chairon; Silenus, by Mazière; Antinoüs, by La-

gros; Mercury, by de Melo; Urania, by Carlier; the Pythiaw-Apollo, by Mazeline.

Opposite Ganymede, a Venus in the shell; opposite the Pythian-Apollo, the Dying-Gladiator, by Mesnier.

At the extremity of the garden, on the left, a Term, Ceres, by Poultier; a Term, Diogenes, by Lespagnandel; a Term, a Fawn, by Houzeau; a Term, a female Bacchant, by Dedieu; a Term, Hercules, by Lecomte. On the right, a Term, Circe, by Maguier; a Term, Plato, by Ragol; a Term, Mercury by Vancleve; a Term, Pandora, by Legros; a Term, Ariteloüs, by Maxière.

Going towards the Tapis-Vert, Pœtus and Aria, by Lespingola; Persues and Andromeda, by Puget; Castor and Pollux, by Coysevox; Papirius and his mother.

Tapis-Vert (Grass Carpet).

The Statues and vases, on going down on the right hand side, are: a Vase, by Herpin; Hypocrisy, by Lecomte; Juno; a Vase, by Barrois; a Vase, by Drouilly, Hercules-Commodus, by Jouvenet; Venus of Medicis, by Fremery; a Vase, by Legeret; a Vase, by Arcis; Cyparissa and hersteg, by Flamen; Artemise, by Lefebvre; a Vase, by Hardy. On the left hand side, a Vase, by Poultier; Fidelity, by Lefevre; Venus leaving the Bath, by Legros; a Vase,

by Rayol; a vase, by de Melo; a Fawn with a roebuck by Flament; Dido on her funeral pile, by Poultier; a Vase by Slodtz, the father; a Vase, by Joly; an Amazon, by Burnet; Achilles, by Vigier; a vase, by Hardy.

Apollo's Bason.

At the lower end of the Tapis-Vert is the Bason of Apollo. The god is represented issuing from the sea, seatedon a car drawn by four coursers, surrounded by tritons and dolphins. This group cast in lead is by Tuby.

Statues and Terms round Apollo's Bason.

On the right, Aristœus binding Proteus, by Slodtz sen; a Term, Syrinx by Mazière; a Term, Jupiter, by Clairion; a Term, Juno, by the same; a Term, Vertumnus, by Le Hongre; a Fawn of Borghesa, by Mazière; Hercules, Orpheus, by Franqueville; Apollo, Light, by Baldy; Hercules, Cleopatra. On the left hand side, Ino and Melicerta, by Garnier; a Term, Pan, by Mazière; a Term, Flora, by Arcis and Mazière; a Term, Bacchus, by Raon; a Term, Pomona, by Le Hongre; Bacchus, a Consul, Antinoüs, a Roman matrow, a Madona, Hercules, Juno.

Grand-Canal.

On leaving Apollo's bason, you come to the Grand-Canal, laid out in the form of an immense cross, and extending as far as S.-Cyr.

You have now examined all the central part of the Park; and have still to visit the nothern and southern portions, situated on each side of the Tapis-Vert and the Garden of Latona. Let us begin by the southern part.

The Grove of the Colonnade.

The nearest place to Apollo's bason, where you now are, is the grove of the Colonnade. The entrance is by the Tapis-Vert, through the first or second gate, on the right hand side going towards the palace, or by the Pourtour of Apollo, along the walk near the statue of Pan, and turning to the left. This grove is a rotunda formed by 32 marble pillars, of the corinthian order, and as many pilasters, united by an arcade, and surmounted by a cornice, supporting 32 marble vases, corresponding with the thirty two pillars. The colonnade is by Mansard: the basso-relievos of the cornice are by Mazière, Garnier, Le Hongre, Lecomte and Coysevox. In the centre is a fine group of marble repre-

senting the rape of Proserpine by Pluto, sculptured by Girardon.

Salle des Marronniers.

At the south-west of the Grove of the Colonnade, is the Salle des Marronniers, so called on account of the fine horse-chesnut trees which spread their shade over it. It was also called Salle des Antiques, on account of two ancient statues it contains: Meleager, on the north side; Antinoüs, on the south. The busts, eight in number, are: Annibal, Octavian, Severus, Antoninus, Apollo, Alexander, Otho, Marcus-Aurelius. The name of each is inscribed upon it. On leaving this Salle by the south-eastern extremity, you will enter into the Alley of Bacchus and Saturn, which is parallel with the Tapis-Vert. It owes its to two fine basons, called the fountains of Apollo and of Bacchus.

Fountain of Saturne.

This bason is the first you meet on leaving the Salle des Marronniers. The beautiful group in lead in the middle represents Saturn or Time, by Girardon. Proceding some steps to the south, you will perceive on the right, the King's Garden; on the left, the bason of the Mirror.

King's Garden.

According to some people, this garden is an imitation of the one Lewis XVIII inhabited at Hartwel, in England. Others pretend that this is a groundless assertion.

On entering the garden you perceive on each side a small grove, in the middle of which, a vase adorned with basso-relievos, by Grimaud. In the centre of the garden is a fine grass-plot, decorated on one side by a superb pillar of Languedocian marble, surmounted by a statue of Flora (this pillar, it is said, is to make way for an obelisk), and on the other side, a fountain. In the circular walk which surrounds the garden, are two colossal statues: to the south, of Flora, by Raon; Hercules of Farnese, by Cornu, to the north.

Bason of the Mirror.

The sheet of water placed before the King's Garden, is thus called on account of its resemblance to a mirror. Observe the fine grass amphitheatre which surrounds it; the vases and statues placed round it beginning by the lower end, are on the north side, a vase, by Legeret; a Vestal; Apollo; on the south side a vase, by Legeret, a Vestal, Venus.

South Quincunx.

Walk towards the Bason of Saturn, and take the alley which is at the north-east of this bason, you will come to the South Quincunx. This vast hall of verdure, is adorned with eight Terms, four in the centre, at each corner of the grass-plot, and four placed against the chesnut trees, on the west side. Those of the grass-plot, are to the north-east, Pomona; to the south east Priapus; north-west, Hercules; south-west, Flora. The others are Pallas, Hercules, Vertumnus, a female Bacchant. In a hollow in the hedge is a fine vase, with basso-relievos, by Robert.

Bason of Bacchus.

The alley situated at the south-eastern extremity of the Quincunx leads to the Fountain of Bacchus. In the centre, is the god himself holding a huge goblet, surrounded by four little satyrs and a quantity of grapes. The group is cast in lead by B. Marsy.

Queen's Grove.

At the south-east of the Fountain is a short alley, leading directly to the Queen's Grove, a beautiful

labyrinth constructed for the amusement of the princes of the royal family. Formerly there were to be seen here, thirty nine basons in grotto-pebbles, each containing a group representing one of Esop's Fables. It is now only a mere grove, composed mostly of foreign trees. The round of tulip-trees or circumdendrums (from Canada), in the centre of the grove, deserves notice; it is decorated with two splendid vases; one, in the centre, of granite; the other of bronze.

Ball-Room Grove.

This Grove is separated from the Queen's grove by the alley of Bacchus. In fine weather, the court-balls took place here. The form of it is oval; in the centre is a wide space set apart for the dance, and surrounded by a grass-plot on one side, and by an amphitheatre of shells and pebbles on the other. The leaden vases which decorate this amphitheatre are by Masson, Le Hongre and Houzeau.

On leaving the Ball-room grove, cross the lower end of the Garden of Latona, and enter by the little gate near the statue of Ganymede, the Grove of Apollo's baths, which is the *pendant* of the Ball-room grove you have just visited.

Apollo's Baths.

The scultures placed in this grove render is the most worthy of admiration of all the park. You will first notice an *artificial rock* so naturally imitated, that one is tempted to doubt whether nature itself be not really the architect. Under this rock is hollowed out a grotto, representing the entrance of the palace of Thetis, a goddess of the sea, near whom Apollo, after having conducted the coursers of the sun all the day, comes in the evening to rest from his toils. Three groups adorn the grotto, the first placed between the others, consists in seven figures, representing Apollo surrounded and attended by six of Thetis' nymphs, two of whom are preparing to wash and wipe his feet, whilst a third pours odours on his hands receiv and them in a vase. These figures are so many master-pieces of statuary, due to the chisel of Girardon. The grace and fineness of the draperies with which the nymphs are clad, are much admired; for under their veils, one may see, or imagine one sees, all a light and transparent gauze can conceal or present to the view. The nymphs placed behind Apollo adjust his hair; two are holding vases containing precious essences, whilst the third sheds the perfumed liquid on the head of the god. These nymphs are by Regnaudin. Their garments are as graceful as those of their sisters; and in this group, so perfect in all its details, Girardon and Regnaudin contend for the superiority of imagination and ta-

lent, as the three nymphs for that of beauty and grace. The three groups placed on each side of the first represent the Coursers of the sun, led to drink by Tritons. The lefthand group, composed of three figures, is extremely fine: it represents two horses, one of which, pricking his ears, bites the crupper of his fellow, who prances, and defeats the efforts of the triton to hold him; this splendid group is by Marsin. The group on the right hand, which is also very fine, is by Guerin, These three admirable groups, formerly the principal ornament of the famous grotto were transported into this grove, when the grotto was thrown down to make place for the south wing of the palace.

On leaving the Baths, by one of the northern gates, you will enter the alley of Ceres and Flora, similar to that of Bacchus and Saturn, and where are also placed two fountains.

Fountain of Ceres.

It is situated on the north-west side of Apollo's grove. The goddess is represented in the centre of the bason, surrouded by children, reclining on wheat-sheaves, crowned with ears of corn, and holding in her hand a sickle. This group is by Regnaudin.

Fountain of Flora.

In the middle of the bason, is Flora; she has before her a basket of roses: children holding in their hands flower garlands surround the goddess. The group is by Tuby. At the end of the walk placed at the southeast of the bason, is the Nort Quincunx.

North Quincunx.

With the exception of the eight terms, it is entirely similar to the South Quincunx. The terms placed on the grass-plot, are to the south-east, Flora; north-east, a Fawn; south-west, a Satyr; north-west, Pomona. The others represent N. Winter, by Theodon; N. O. Cybele; S. E. Health; S. Ceres. The vase, in this Quincunx, as well as in the other, is by Robert.

If you leave the Quincunx by the west side, you will find the alley of Spring; advance a little to the right, and take the first small alley on the left, and the first again on the left, you will find the grove of the Domes.

Green-Round Grove.

At the north-east of the fountain of Ceres, is the Green-Round Grove, so called on account of the small circular bowling-green in the centre. In this bowling-green are four statues; that to the north, Bacchus, by Conston, to the south Diana; on the east and west two Fawns playing on cymbals. Four alleys which cut off at straight angles, run round the bowling-green, and are terminated by a little nich made in the hedge. Only three of these niches are occupied; that to the south, by the statue of the Satyr Marsyas, by Goy; the one to the west, before which is a very pretty little fountain, with a group of six playful children, two of whom appear to swim; and the one to the north which contains a statue supposed to be that of the emperor Adrian. From the Green Round, you will pass into the star grove, situated on the west-side.

Stear Grove.

The different walks which meet in this spot, and form a sort of star, give the name to this grove. At the extremity of four of these walks are statues; in the north-east alley, an *Apollo;* in the north-west. *Urania;* in the south-east, a *female-bacchant;* in the south west, a *Mercury*. A circular alley, in which are

other statues, run round the star; towards the south-east, a group of *Jupiter and Ganimede*, by Joly; towards the south-west, *Bacchus*. On leaving the star grove by the alley which is behind the statue of Bacchus, you will come to the Fountain of Flora, which we have already described.

Grove of the Domes.

This grove owes its name to two pavilions covered with domes, which formerly existed here, in two hollows situated opposite each other. The centre is occupied by a bason, surrounded by two marble balustrades, and a terrace, on the pilasters of which are carved basso-relievos representing the arms employed by the nations of Europe, at different periods. They are by Girardon, Mazelin and Guérin. The eight statues placed round it, beginning by that to the right of the northern alley are: Arion, with his lyre, by Raon; Amphitrite, by Augier; Flora, by Magnier; a Nymph of Diana, by Flamen; Acis, Galathea's lover, by Tuby; Galathea herself, by the same; Dawn, by Legros; Ino, by Rayol. Close by the Grove of Domes, and on the north-west side, are the Grove and Hall of Enceladus.

Hall of Enceladus.

Enceladus was one of the giants, sons of Titan, who endeavoured to scale heaven itself, by heaping

mountains one above another. Jupiter's lightning put an end to this vain attempt. The huge monster is to be seen, crushed under the ruins of Ossa and Olympus. Marsy executed this statue in lead. It is a very fine one, and the head above all is well worthy of attention.

The Obelisk grove is on the north of Enceladus Hall. To go there, take the short alley to the north east, and continue all along it, after having crossed the Alley of Flora.

Grove of the Obelisk or the Hundred Pipes.

This fountain, constructed in the middle of a beautiful octogon verdant space, is so called on account of a cluster of pipes to the number of a hundred, which throw up a column of water, in the shape of an Obelisk. The water falls down on steps covered with sheets of lead, which surround the basin, and thence into the bason itself.

On leaving this fountain, advance towards the north-west, quit the park, and you will come to the gates of the two Trianons. The greater Trianon on the right, the lesser on the left. As the palace officers are charged to guide strangers through the buildings and gardens, we shall leave to them the task of giving an exact and detailed description of the curiosities to be met with there. But what has been al-

ready said, pages 133 to 141 of this little work, generally suffices to visitors.

After having visited Trianon, follow the wide avenue, which spreads out before you; it conducts to the great Bason of Neptune.

Reservoirs of the Jambettes (little legs).

About half-way up the avenue of Trianon, on the right side, are the *Réservoirs des Jambettes.* These are baths, formerly reserved forthe exclusive u e of the King's pages, and called the pages' baths, but now open to the public. The water is constantly renewed. During the fine summer weather, these baths are, for Versailles, what Deligny's Swimming-School is for Paris.

Neptun's Bason and Environs.

This bason is bordered on the south, by a smaller bason and a long tablet.

At short intervals one from the other are placed twenty three *jets d'eau;* the tablet is decorated with twenty-two large bronze vases, from each of which springs up a jet of water, which makes on one line about forty five jets. It is a most beautiful sight, when the waters play, especially if the wind is rather high; for then, the water, arrived at its grea-

test elevation, forms a kind of white mist, which, falling in small spray, covers us with a drapery the surrounding objecto.

Beneath the tablet, on the north side, are three handsome leaden groups; that in the centre, seen from the amphitheatre, represents Neptune armed with his trident. Amphitrite, his consort, is on his left the Godis surrounded by Tritons, nymphs and seamonsters. This group is by Adam Sen. The group on the right, executed by Lemoine Jun, represents Ocean reclining on a Sea. Unicorn; that on the left, is Proteus, the guardian of Neptune's flocks. From each of these groups arise lofty jets which produces a beautiful effect. The two enormous dragons placed in the two angles of the tablet, are by Bouchardon, as also the group of Proteus. Different statues are placed round the Bason, opposite the principal group: *Renown* writing the history of Lewis the Fourteenth, by Gudin; Berenice, by Lespingola; Faustine, by Fremery.

Triumphal Arch Grove.

This grove situated to the east of the water alley, was destroyed in 1801. It now contains nothing worthy of notice but three bronze groups; France victorious, by Tuby; Spain conquered, by Prou, and the Empire of Occident vanquished, by Coysevox.

Grove of the tree Fountains.

Placed to the west of the Water Alley, this grove owes its name to three fountains it formerly contained. There is nothing now tobe seen but ruins of cascades and fountains which made it once the most delightfule part of the Park.

In the middle of the bason on the terrace, at the lower end of the Alley of Water, was formerly to be seen an enormous dragon, accompanied by four dolphins and four swans, for which reason it is still named the Dragon's Fountain. The water jet still exists, and rises, when the Great Waters play, to a height of eighty five feet.

GRAND-TRIANON.

On the right of the canal will be found situated the gardens of Trianon, which owe their creation to Lewis XIV. This prince purchased, with that view, from the monks of Sainte-Geneviève, a village, which gave its name to this residence, and to the lands depending on it. The palace that you see at present, is not that which was first built in 1671, and which according to the description of Felibien, historiographer to the king, « Being commenced at the end of winter, » was completed in spring, as if it had sprung » from the earth with the flowers et its gardens » and of which the Graces and Loves had been » the only architects. They had also been the » only guests, for madame de Montespan came » often from her château of Clagny to partake of » a collation with the King and Queen. »

This country seat bore then the name of the palace of Flora. The title was doubly appropriate to it, for if it possessed the beauty and brilliancy of flowers, it partook also of their fragility. It was demolished in 1683, and rebuilt such as you at present see it, at least as regards the principal body of the edifice. Lewis-Philippe has made some alterations in the interior, and has added some offices to the exterior, in order that he might be enabled to inhabit it with his family.

Le Nôtre knew how to turn to the best advantages, the difficulties of the site, which presents great irregularities in his plan.

The new destination of Trianon renders the interior of the palace and the gardens difficult of access to the public, and when they are admitted it is only in company with a guardian who gives, explanations with respect to the localities. In the mean while we will enter into some details which may not be without interest.

The building has only a ground-floor, but its proportions are very elegant. The ionic orders the pervading style of its decorations; the columns, the freize of the entablature, and the pilasters are in Campan and Languedoc marble, and the capitals are in white marble. In the principal front the palace forms a horse-shoe of which the two wings only are destined to be inhabited; the middle has become an elegant gallery which connects the lateral sides; on the side of the gardens the building forms a right angle, by means, of a wing which stretches to the right which faces the south. They have given to this wing the title of Trianon-sous-Bois, or Trianon the woods because it is backed by the woods which afford shade and coolness to the gardens.

Mansard was the architect of Trianon as he was also of Versailles, but to Le Nôtre has also been attributed the principal merit of the composition of this palace, which was designed by

Decotte, architect, under the orders of Mansard.

The left wing on the side of the canal contained the apartments of the Queen, which consisted of but four large chambers. *Mignard* was the principal decorator of them. There is to be seen in the first of these apartments the commencement of a painted carpet, that death prevented him from finishing when it surprised him at the age of 85 years. Le Brun, Lafosse, and the celebrated painter of flowers Fontenay, have also worked for them.

At the extremity, to the left of the apartments, one sees a considerable portion of the buildings which present a range of six other apartments at the end of which is to be found a gallery terminated at its two extremities by two saloons.

The paintings which ornament these saloons and galleries have been changed at different periods. Those which have been placed there at first were from the pencils of *Houasse, Bertin, Martin* and *Cattel*, and formed a collection of thirty of the most interesting views of the gardens of Versailles, with their artificial waters. Lewis-Philippe has caused them to be placed in the national museum in the saloon of the old chateaus.

This part of the building formed the apartments of the King. Its furniture as an object of art was perhaps more valuable than that of Versailles. The tapistry which covered the seats and formed the curtains was especially worthy of remark. The manufactory of the Gobelins can still

shew them with pride, and that of Beauvais, renowned by so just a title for its tapestry for furniture, will never make better.

Garden of the Grand-Trianon.

Le Nôtre having had to struggle as we have already said, against the difficulties of the ground, made two flower-plats on the principal line of the building, and from one we descend to the other; after having traversed a thicket we find a double piece of water which occupies that part of the gardens which lies lowest and which has obtained for it the name of the *plat-fond.*

Le Nôtre has endeavoured to lead the visiter from surprise to surprise and he has succeeded to the full extent of his wishes. The salle des Marronniers or bower of Chestnuts is superb and its amphitheatre is majestic.

The greatest portion of the plantations was pulled down in 1776, which gave an opportunity to the inspector *Leroi* to make some judicious alterations without departing in any thing from the plan of *Le Nôtre*. The bowers are in the number of ten and the alleys radiating, by means of sauts-de-loups, or wide trenches appear to stretch into the country as far as the view can extend.

The two basins of the first flower plat are ornamented with groups of children by *Girardon*.

The octagonal basin of the second flower plat,

has for ornament an infant (surrounded) with bunches of grapes by *De Marsy*; the vases in white marble are by *Jouvenet*, *François*, *Mazeline* and *Flamen*.

In the thicket of the *plat-fond*, are to be seen two statues after the antique and in the basin, two groups of infants, also a love surrounded with flowers and two dragons spouting water; these sculptures are by *Hardy*.

In the bower called three saloons are to be seen three statues after the antique, which are Flora, Minerva and a very prety copy of the Vénus de Médicis.

A table remarkable for its dimensions and for the beauty of its marble has given its name to a bower, The benches which surround it are also of white marble.

A statue of Mercury, by *Franqueville*, has equally given its name to another bower where are to be found, besides, two statues after the antique.

The bower called the two vases has for ornament a Diana, by *Dominique Lefèvre*, and eight benches in marble.

The cascade is remarkable for the effect of its waters; its ornaments consist of a Neptune and an Amphytrion, placed at the summit, two lions at the sides and many bas-reliefs. These sculptures are by *Fanolève*, *Mazière*, *Granier* and others.

8.

The statues which ornament the round bower are seven in number of which four are antique, viz: a Silenus, a Faun, a Roman Lady and a Minerva; the three others are by *Bertin* and *Fogini*.

Those which ornament the *Salle des Marroniers* (bower of chestnuts), and its amphitheâtre are *Apollo*, by *Lefèvre*, and busts on cased pedestals amongst which are to be observed *Caracalla*, *Scipion*, *Agrippina*, *Géla*, *Démosthènes*, *Livie*, *Mithridatas* and *Claudius*.

In the basin of the Amphitheatre, is to be seen a group of four nymphs surrounded with flowers, by *Hardy*. They vulgarly give to this group the name of the Four-Virgins, as in the gardens of Versailles they give that of *Char embourbé* (mud car), to the group of Apollo quitting the waters and Queen of the Frogs, to that of Latona demanding vengeance against the peasants of Lydia who had insulted her.

LITTLE-TRIANON.

They have given this name to a little pleasure house situated not far from the Grand-Trianon; to which it was united in 1809, with all its dependancies.

Lewis XV, who had taste more modest and more citizen-like than his predecessor made of it one of his little retreats, so favourable to the

enjoyments that he loved and which have made a king of France and the successor of Lewis the Great, the slave of Jean Vaubernier and Jean Poisson.

Nevertheless yielding to the solicitations of the duke of Ayen, this monarch abandoned the gardens of the Little-Trianon to the science of botany, and under the direction of Bernard de Jussieu they became for ever celebrated in the records of natural history. Trees the most rare were cultivated there and their character studied. The greater part of those trees were brought from England by Antoine Richard in 1764. During the latter period that these gardens were consecrated to botany, their direction was confided to the celebrated *Adanson*, whose vast knowledge was not properly appreciated until after his death. The troubles which he had to undergo in the study of science of which his genius knew how to extend the domain, attacked him violently in the gardens of the Little-Trianon. The painter Boucher, under Lewis XV, had made of the sumptuous palace of Lewis XIV a vast sheepfold, where were to be seen marshals of France in the midst of flocks of sheep admiring the charms of Chloé holding a crook, and princesses smiling on the shepherd Clytandre, whilst he offered to them a rose Marie-Antoinette, charmed with the coolness of the bowers of the Little-Trianon, wished to make of it her favour-

ite dwelling, in realizing the pastoral dream of Boucher and his disciples. With this view she charged *Mique*, her architect and the painter Robert, to effect the metamorphosis and the admirable and vast field of study of *Adanson* became a hamlet with its cows; its sheep, its goats, fowls, ducks and turkeys. One may observe still the tower from which the duchess of *Marlborough* perceived « her beau page, all attired in black »; the manor, the house of monsieur le Bailly, those of the farmer and constable, and the mill which consists of a wheel that a trench of water turns. There is wanting only a parsonage, for the church is to to found there, but by a feeling of propriety, they have contrived to discover one ready made, and which was not constructed to *laugh at*. By means of one of those trenches which cut the wall of the enclosure and by opening a little its belt of groves they have borrowed that of the neighbouring village Saint-Antoine. The hamlet built and peopled with animals, the Queen and her friends came there to play, the farmer's wife, the shepherdess, the milkmaid, the miller's and even the baker's wife. These innocent plays were however varied by pleasures a little more bourgeois. They played comedy in a pretty little theatre, that Lewis-Philippe has caused to be restored, which, seechoed lately the *Chant du Cygne*, of Hérold (*the Pré-aux-Clercs*), and on which came down the same evening a swarm of sylphs from the Opera.

The Marriage of Figaro was on the point of being played, for the first time, at the theatre of Trianon but after the lecture that madame Campan gave Lewis XV, on the subject, that king frightened at the boldness of the conception, opposed to the projected representation.

Amongst the fêtes given at the Little-Trianon, one of the most remarkable was that which took place on the occasion of the marriage of Lewis XVI, which concluded by an illumination of wonderful affect, and of which the symmetrical dispcsitions contrasted singularly with the picturesque irregularities of the garden.

At a later period Marie-Antoinette gave another fete to her brother Joseph II, and this time the illumination effected by a heap of fagots, glass lamps and pots of fire, placed with a certain art, produced a magic effect, which did not resemble that of fire, but which gave to the place illuminated an enchanting aspect.

The palace of the Little-Trianon was constructed by *Gabriel*, under Lewis XV. It consists of a square pavillion two stories high, and separated entirely from the accessory buildings which are to be found on the left hand side and amongst which is to be seen a pretty chapel, This palace has been restored and the interior newly decorated from top to bottom.

SKETCH

OF THE

HISTORY OF VERSAILLES.

Martial de Loménie, secretary to the treasury of Charles IX, bought the land of Versailles, in 1561 (2). In the year 1573 the count de Retz (Albert de Gondi) became proprietor of the manor of Versailles, of which the castle was a part. His son, Jean-François de Gondi, archbishop of Paris, uncle of the cardinal de Retz, sold it to Louis XIV, who intended to make of it but a *rendez-vous* for hunting (2); that is the reason why that king did not choose the new residence should be built on the ground on which stood the castle of Martial de Loménie; but on a place which he bought from Jean de Soisy, to whose family it belonged from the fourteenth century: The very spot upon which stands the present palace, was formerly occupied by a windmill.

It was a short time after Mazarin's death that the building began, the king and his court were able to reside there, towards the beginning of the year 1672, though it was not yet finished.

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(1) Catherine de Medicis caused the secretary of state Martial de Lomenie to be strangled, to serve her favourites interest, the baron of Retz, in order to give that rich domain to the Florentin Retz; such was the way in which the queen dowager repaid the services of her favourites.

(2) It was for that purpose that he built in 1625, a pavilion at the corner of the *rue de la Pompe*, at the angle of the *avenue de S.-Cloud*, were now stands *Amaury's* coffee house.

According to the most moderate calculation, the expenses, such as for the purchasing of land, buildings, the river *Eure*, machinery of Marly (1) and Clagny, did but amount, altogether, to the sum of. . . . . 86,668,726 fr. 10 c.
That of the chapel, to . . . . . 3,260,341 fr. 95 c.

In all . . . . . 89,929,068 fr. 05 c.

Amongst these expenses are not rekoned those of the opera house, built during Louis XV's reign, nor that of the admirable roc of Apollon, erecteu under Louis XVI. The total of sums expended at that time would reach four hundred millions.

The castle was inhabited by Louis XIV during 53 years After him, the Regent constantly remained in his palace at Paris. Louis XV made the castle of Versailles, where he was born, his usual residence, dating from his majority: his reign was as long as that of Louis XIV. He added several dependances, changed some parts of the interior, and ordered a general improvement, which was limited, as yet, to the building of a single pavilion and of a part of the wing adjoining the chapel, in the years 1772 and 1776.

Scarcely had Louis XVI ascended the throne than he desired to rebuild the castle of Versailles; he ordered the parc to be planted over again, and laid out one of the arbours after the english tasre which had been imported in 1789 and which was then in *vogue*. The most celebrated architects were called

(1) Rennequin Sualem, who was born at Ans, a large village three miles from Liege, was the inventor of this machine, for which he was generously rewarded by the government of that time, which gave to him and his family, the building which lands opposite the machine, in which they lived until their death. They were buried in the church of Bougival, to which madame Rennequin gave 36,000 francs for masses.

and gave in their designs for repairing, in a manner worthy of the monarch, the buildings which had been built during Louis XIII's reign, and which were now going to ruin, as well as to finish those begun under Louis XV. These good intentions could not be realized.

The revolution of 1789 burst out; then people were bent to destroy than to erect. The castle of Versailles, after having been spoiled of its riches, served as an hospital and barracks, and was forsaken for fifteen years, without being kept in order.

In the year 1807, Napoléon intended to restore the castle, but he was frightened at the sum what would be necessary, and the project was put off, notwithstanding that the palaces of S.-Cloud, Compiègne, Fontainebleau and Rambouillet were made inhabitable; they contented themselves only with repairing the buildings and mending the roofs as well as the fronts and several appartments, yet, the great man did not forget the ancient mansion of Louis XIV; for, a few years after, he ordered plans and estimations should be made. In 1811, when he inhabited Trianon, he visited the castle of Versailles several times, in order to become acquainted with its real state, and when he had seen every thing he said, before several architects : « Why has not the » revolution destroyed the palace of Versailles? I » should not be charged with a blunder of Louis XIV, » and a badly built old palace, as they say an unde- » serving favourite to be made supportable! »

The great captain did not think, then, where his taste for encampments and his iron will would lead him to, but the fatal campaign of 1812, in which he forgot himself, so far as to command the elements, taught it to him. This is what our illustrious poët Béranger as said on the subjet:

Il fatigua la Victoire à le suivre
Elle était lasse, il ne l'attendit pas.

When on the throne, Louis XVIII hastened to render the palace of Versailles inhabitable; but.

L'homme propose,
Et Dieu dispose.

They were to put the projects into execution, when they heard of Napoleon's landing, in 1815, and all was stopped during three months. The *Cent-Jours* (hundred days) bein over, the works were taken up again, and six millions of francs were devoted to them little remained to be done, to make it inhabitable. Louis XVIII dying, Charles X ordered the works should cease; and every thing had remained as the predecessor had left it, when came the revolution of 1830. Many plans and projects were again proposed; but, the happy idea of Louis-Philippe, to turn it into an historical museum, prevailed, and was put into execution by general consent.

FESTIVALS

OF

VERSAILLES.

(1664 *.)

Extrated from Moliere's relation.

The king wishing to give to the queens and to his court, the pleasures of rare entertainments, in a place ornamented with all the charms of the most delicious country seat, chose Versailles.

The variety of beasts contained in the two parks and in the Menagerie, where several yards, distributed in the form of stars, are joined to ponds for aquatic animals, as wels as large buildings, do unite pleasure with sumptuousness and make of it a finished residence.

FIRST DAY.

The Pleasures of the Enchanted Island.

It was in that delightful place, where all the Court came on the fifth of may 1664, that the King received more than six hundreds persons, until the fourteenth, without counting a crowd of attendants necessary

* During seven days, three queens, under a canopy, presided these festivals: the dowager queen, the queen, consort of Louis XIV, and the queen Henrietta of England, consort of Jacques II; and with them, more than three hundreds ladies of the court were present.

for dancing and performing of plays, and workmen of every kind, came from Paris, so that they all appeared like a little army. The sky itself seamed to favour his majesty's designs, since in that rainy season, they had but to endure a little wind that seamed to increase only to prove tha the power and foresight of his Majesty, were proof against the greatest inconveniencies. High curtains, wooden buildings made almost in a moment, and a prodigious number of tapers in white wax, to supply the place of more than four thousand wax candles each day, resisted that wind, which every where else, might have rendered these entertainments impossible.

M. de Vigaani, gentleman from Modena, very clever in those things, invented and proposed this, and the king commanded the duke de Saint-Aignan, who was then charged with the office of first gentleman of his chamber, and who had already given several ideas agreable for ballets, to set up one plan where all amusements should be united, so that the success was certain.

That gentleman chose for theme the palace of Alcines, which was entitled : *the pleasures of the enchanted Island*.

Ariostes says that in that Island, one could not be encline to those sad fancies that cause the hair to whiten. The brave and galant Roger, who was afterwards the victor of *Rodomont*, and several other good horsemen, were detained there by the double charm of beauty, although borrowed, and science of that magician, and were delivered, after a long time passed amidst the delights, by the ring that destroyed the enchantments; it was that of Angelic, that Melisses, under the form of the old Atlas, put, at last, on Roger's finger.

They ornamented then, in a few days, a circle, where four large avenues arrived between high palissades, with four porticos, thirty feet in height, and twenty two square for the opening, and several golden festbons and various paintings, with the escutcheon of his Majesty.

All the court being seated there, on the seventh of may, he entered, at six in the evening, a herald-at-arms, represented by M. des Bardins, dressed in an antique costume, colour of fire, with silvered embroideries and well mounted.

He was followed by three pages; king's (M. d'Artagnan) marched behind two others, splendidly dressed in clothes with hue of fire, that being the livery of his Majesty, and bearing his spear and his escutcheon, in which shone a sun in jewels, with this motto : *Nec cesso, nec erro.*

The duke of S.-Aignan's page bore the escutcheon of his motto, and was clothe in his silver livery, enriched with gold, with purple and black feathers, and ribands the same, his motto was a clock-bell with these words : *De mis golpes mi Ruido.*

The duke de Noaille's motto was an eagle, with these words : *Fidelis et audax.*

Four trumpets and two drummers marchnd with thece pages, dressed in satin silver, fire-coloured, and feathers of the same hue.

The duke of Saint-Aignan, cuirassed with silver and with golden scales, and his silky stokings of the same; his helmet bearing a dragon and plumes white, purple and black, mounted on a white horse, represented Guidon-le-Sauvage.

Roger (the king) was dazzling with gold, silver and jewels. His Majesty was armed after the greek fashion, as well as those of his quadrille. He bore a cuiras in wrought silver.

These are the other lords and personages which were represented.

The duke de Noailles (Oger the Dane);

The dukes de Guise and d'Armagnac (Aquilant-le-Noir and Griffon-le-Blanc);

The dukes de Foix and de Coaslin (Renaud and Dudon);

The count du Lude (Astolphe);
The prince de Marsillac (Brandimart);
The marquis de Villequier (Richardet);
The marquis de Soyecourt (Olivier);
The marquis de la Vallière (Zerbin);

The duke walked alone and represented Rowland; next came Apollo's car, with the four ages, of gold, of brass, of silver and of iron.

As soon as these troops had entered the camp, they went round it once, and after having greeted the Queens, they seated themselves, the King being at the opposite of the high canopy.

The Signs and the Hours followed the car.

Mademoiselle de Brie, who represented the age of brass, repeated some lines to the praise of Louis.

When all the speeches were delivered, the ring-race began; the King proved himself very skilful in it. The marquis de la Vallière, when the King had retired, won the prize, which was a sword in gold, enriched with diamonds, and rings, for shoulderbelt, of a great value, which were given by the dowager queen.

Night came on, the seasons served a magnificent supper, and afterwards danced and got on horseback.

SECOND DAY.

Performance of the princess of Elis. Ballet, with a prologue and interludes.

THIRD DAY.

Three islands are on a piece of water; two of them are covered with musicians, and the third

one bears a rock, out of which arose Alcines, who declaimed some lines to the honour of the dowager-queen. And now, the rock opening forms a magnificent ball room.

The dances were terminated by a very brilliant fire-work.

FOURTH DAY.

On the sathurday 10th of may, H. M. wished to tilt the heads.

All the court being seated on a baluster in gilt iron, that ran round the agreable house of Versailles, and which looked over the moat in which they had set up the tilting yard, the King went there, followed by those knights who had run for the ring. The duke de Nonilles being judge of the races; the knights enter one after the other into the tilting-yard, spear in hand and a dart under the right thigh; and when one of them had run and carried away a big pasteboard head coloured, shaped as that of a Turk, he gave his spear to a page, and wheeling about, he returned full speed to the second head, which had the shape and the colour of a moor. He takes it away with the dart; and coming again, he darts into a shield on which is painted the head of a Medusa; and coming to the end, he draws the sword with which he carries away, in passing by, always runing full speed, a head raised only half a foot from the ground; and then it is the turn of another. He that has carried away the greatest number of heads in his races, wins the prize.

The queen gave, as a prize, a rose in diamonds, of a great value. The King won, but marquis de Soyecourt got the rose.

FIFTH DAY.

Play of the Fâcheux, *mixed with ballets.*

SIXTH DAY.

A lottery and three acts of the Tartufe.

SEVENTH DAY.

New races.

M. de Colbert was then a minister.

MM. Boutemps and de Launay, stewards.

MM. de Benserade and the president de Perigni, composed the mottos and compliments in lines, which were very numerous.

A motto much noticed was that of M. de Goaslin : *Ab obsequio splendor.*

The symbol presented a sun, and a sunflower.

Every one understood that of the marquis de la Vallière (Zerbin); his arms represented a pile enflamed by *the sun*, and on that pile a *Phenix*. The sun was Louis XIV, and the Phenix, his sister Louise.

Round the symbol was this motto: *Hoc juvat uri.*

The feast of Versailles, in the year 1664, surpassed that of the Carrousal (1), by its magni-

(1) They gave in 1662, a tournament, opposite the Tuileries, on a vast place that has preserved the nam of *Place du Carrousel;* there were five quadrilles. The King

ficence, and the pleasures of the mind that, ming'ing with the splendour of these entertainments, added to them a taste and grace with which no feast had hitherto been embellished. Versailles began, then, to be a most delightful place, but not yet coming near the greatness it attained afterwards.

(1664.) On the 5th of may, the King came there with the court, comprising about six hundreds persons, which were defrayed their expenses with all their attendants, as well as all those who helped to get up these enchantments. There was never wanting in these festivals but buildings fit to give them in, such as were erected by the greek and Romans: but the promptitude with which they built theaters, amphitheaters, porticos, orn mented with as much magnificence as taste, was a wonder which added to the delusion, and which since, diversified in a thousand ways, increased still more the charm of these sights.

First, a kind of tilt took place. Those who

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was at the head of the Romans; prince de Condé, of the Turks; duke d'Enghien, his son, of the Indians; duke de Guise, of the Americans. The duke de Guise was the Grandson of the Balafré. He was celebrated in the world, on account of the unfortunate boldness with which he undertook to conquer Naples. His prison, his duels, his romantic amours, his prodigalities, his adventures, made him singular in every thing. He seemed to belong to another century. They said of him, on seeing him tilt with the great Condé: « Behold the heroes of the history and of fable. »

intend to enter the lists appeared on the first day as for a review. They were preceded by heralds-at-arms, pages, squires, who bore their mottoes and their shields; and on those shields were written in golden letters, lines composed by Perigini and Benserade. The last, above all, had a particular talent for these amorous pieces; in which he always made some delicate and lively allusion to the chavacters of the persons, to the personages of the fable or of antiquity, that were represented, and to the passions that animated the court. The King represented Roger: all the diamonds of the crown shone upon his costume, and upon the horse he rode. The queens and three hundreds ladies, under triumphal arches, beheld the entry.

The King amidst all the looks fixed upon him, noticed but those of mademoiselle de la Vallière. The festival was for her alone; she enjoyed it from the midst of the crowd.

The cavalcade was followed by a golden car, eighteen feet high, fifteen broad, twenty four in length, representing the sun's car. The four Ages, of Gold, of Silver, of Brass and of Iron; the celestial Signs, the Seasons, the Hours, followed this car on foot. Every thing was in character. Sheperds bore the parts of the rails which they fixed, at the sound of the trumpets, which were alternately answered by pipes and violins. Some personages, who followed Apollo's car, came, at first, to repeat to the queens,

lines suited to the place, the time, the King, the ladies. The races over and night coming on, four thousand large torches lightened up the space where those festivals were given. Tables were served by two hundreds personages who represented the Seasons, the Faunes, the Sylvani, the Dryards, With Sheperds, Vintagers and Reapers. Pan and Diana advanced on a moving mountain, and alighted from it, in order to place on these tables, all the delicious things grown in the countries and in the forests. Behing the tables, in a half circle, suddendly arose a theater laden with musicians. The arcades, which surrounded the table and the theater, were ornamented with five hundreds green and silvered chandeliers, which bore wax lights, and a gilt railing surrounded this vast enclosure.

These festivals, so superior to those invented in novels, lasted for seven days. The King carried away four times the prize of the games, and then left the other knights to dispute the prizes which he had won, and wich he abandoned to them.

The play of the *princess of Elis*, thoug it be not one of Moliere's best, was one of the finest ornaments of these games, on account of numerous and lively allegories on the manners of these times, as well as by *à propos* which form the beauty of these festivals, but which are now lost to posterity. They were still very obstinate, at court, concerning judicial astrology:

many princes believed, through proud superstition, that nature distinguished them so far as to write their fate on stars. The duke de Savoy, Victor-Amédée, father of the duchess of Bargundy, had an astrologer with him, even after his abdication. Molière's was bold enough to notice it in the *Amants magnifiques*, played in another festival, which was given in the year 1670.

There is seen also in it, a roval buffoon, as well as in *the Princess of Elis*. These wretches were still much in fashion. It was a remnant of barbarity preserved longer in germany than elsewhere. The want of amusements, the impossibility of obtaining any fine and agreable in those times of ignórance, and bad taste, had led to the invention of this miserable pastime, that degrades the human mind. The buffoon, who was then with Louis XIV, had belonged to the prince de Condé : he was called Angeli. The count de Grammont said that of all the buffoons who had followed the prince, Angeli alone had made a fortune. This buffoon was not wanting in wit. It was he who said that « he did not use to hear preaching because he did not like *brawling*, and could not understand *reasoning*. »

(1674) The farce of the *Mariage forcé* was also performed at that festival. But what was truly admirable, was the first performance of the three first acts of the *Tartufe*. The King would see that master piece even before it was

finished. He protected it since from the attacks of false devotees, who tryed to engage heaven and earth to destroy it: but it will subsist as has been said elsewere, as long as there will exist in France taste and hypocrites.

The greater number of these brilliant solemnities gratify very often but the eyes and ears. That wich is but show and magnificency passes away in one day; but when master-pieces of art, as the *Tartufe*, constitute the ornament of such festivals, they leave behind them, a lasting remembrance.

Seveval parts of the allegories, by Benserade, that ornamented the ballets of that time, are still remembered. I shall only quote these lines to the King, who represented the sun, and which cannot be translated:

Je doute qu'on le prenne avec nous sur ce ton,
De Daphné ni de Phaéton,
Lui trop ambitieux, elle trop inhumaine.
Il n'est point là de piége où vous puissiez donner:
La moyen de s'imaginer
Qu'une femme vous fuie, et qu'un homme vous mène?

The principal glory of these amusements, that carried taste, politeness, and talents, in France to perfection, was that they did not disturb the monarck from his numerous engagements. Without these occupations, he could have known only how to keep a court, but not how to govern, and if the magnificent plea-

sures of that court, had insulted to the people's misery, they would have been but odious: but the same man who gave these festivals had before given food to the people, during the famine of 1662. He had sent for corn which had been bought at a cheap rate, by the opulent men, and which he gave to the poor at the gates of the Louvre. He had given up to the people for three millions of taxes. No part of the administration was neglected: his government was respected abroad; the King of Spain, obliged to yeald the precedency to him; the pope, compelled to give him satisfaction; Dunkerque, aided to France by a bargain glorious for the buyer, and shameful to the seller; in short all his acts, since he held the reins of government had been either noble or useful; then it became him, after that, to give festivals.

(1694) The legate *à latere* Chigi, the nephew of the pope Alexander VII, coming amidst all the rejoicings of Versailles, to give satisfaction to the King, on account of the attempt of the pope's guard, spread before the court a new spectacle. These great ceremonies were festivals for the public. The honours that were rendered to him made the satisfaction more brilliant. He received, under a canopy, the congratulations of the superior courts, of the municipality and of the Clergy. He entered Paris at the roaring of the cannon, having the great Condé at his right hand, and the son of

that prince, at his left, and came with that escort, to humble himself with Rome and the Pope, before a King who had not yet drawn his sword. He dined with Louis XIV. after the audience, and they occupied themselves but with treating him, with magnificence, and procuring him every pleasure. The doge of Genoa was treated afterwards with fewer honours, but with the same eagerness to please, which the King always conciliated with his haughty manners.

All these things gave to the court of Louis XIV. an air of greatness which threw into the shade, all the others of Europe. He wished that that splendor should reflect on all those who surrounded him; that all the great should be honoured, but that none of them should be powerful, beginning by his brother, and by monsieur le Prince. It was with that view that he judged to the advantage of the peers the ancient quarrel with the presidents of the parliament. These last pretended to vote before the peers, and had taken possession of the right. He decided, in a particular counsel, that the peers sould vote in the judgement-seats, in the presence of the King, before the presidents, as if they owed that prerogative to his presence alone; and he allowed the ancient custom to subsist in assemblies which were not judgment-seats.

In order to distinguish his principal courtiers, he imagined blue coats embroided with

gold and silver. The leave to wear them was a great favour, for men that are led by vanity. They were sought after almost as much as the collar of the order. It is to be remarked, since these retails are mentioned, that they used then to bear coats on a doublet ornamented with ribands, and on that coat was a shoulderbelt to which did hand a sword. They had a kind of band with lace, and a hat ornamented with two sets of plumes. That fashion, wich lasted until the year 1684, became that of all Europe, excepting Spain and Poland. They already were proud to imitate the court of Louis XIV.

He established in his palace, an order that is still followed; ruled the degrees and employments; created new duties around his person, as that of lord-steward of his wardrobe. He reestablished the tables instituded by François I, and increased them. There were twelve for the boarded officers, served with as much cleanliness and profusion as that of many sovereings. He ordered that all foreigners should be invited to them: that attention lasted during the whole of his reign. He had another still choicer, and still more polished. When he had the pavilions of Marly built, in 1679, every lady found in her appartment every thing necessary for a complete toilet; nothing that belong to a confortable luxury was forgotten: every one forming part of the journey could give repast in his appartment. They

were served with the same delicacy as the master. These little things are valued only as they are held up by the great ones. In all that he did, one beheld splendor and generosity. He used to give two hundreds thousand francs to his minister's daughters, for their marriage portion.

That which has given him the greatest splendour in Europe, was his liberality that had no equal. An idea struck him from a speech of the duke de Saint-Aignan, who related to him that the cardinal de Richelieu had sent presents to certain learned foreigners who had praised him. The King did not wait till he was praised, but sure of being so, he recommended to ministers Lyonne and Colbert to choose a number of French and foreigners distinguished in litterature, to whom he would give marks of his generosity. Lyonne having taken informations at home and abroad, on that delicate matter where it was required to give preference to contemporaries, they first drew up a list containing sixty names. Some received gifts, others pensions, according to their rank, their wants and merits (1663). The librarian of the Vatican, Alacci; the count Graziani, secretary of state to the duke of Modena; the famous Viviani, first mathematician to the grand duke of Florence; Vossius, historiographer of the united provinces; the illustrious mathematician Huyghens; a dutch resident in Sweden; in short even professors of Altorf

said of Helmstadt, town almost unknown to the French were quite astonished to receive letters from Colbert, by which he informed them that, if the King were not their sovereign, he entreated them to believe him to be their benefactor. The terms of these letters were calculated according to the dignity of the persons; and all were accompanied either by valuable presents or considerable pensions.

Amongst the French were chosen Jean Racine, Quinault, Flechier, since, bishop of Nimes, and then very young : these had gifts. It is true that Chapelain and Cotin had pensions; but it was principaly Chapelin himself that had been consulted by the minister Colbert. These two men, however, so criticised for their poetry, were not without merit. Chapelain had an immense litterature; and what is surprising, he had good taste and was one of the most enlightened critics. There is a great distance between that and genius. Science and wit lead an artist, but do not form him, in any way. No one in France had a greater reputation than Ronsard and Chapelain had in their day. It is because the were barbarians, in Ronsard's time and that they had scarcely come out of barbarity, in that of Chapelain. Costar, the companion of study of Balzac and of Voiture, did call Chapelain *the first of heroic poets*.

Boileau had no part in these liberalities; he had written, as yet, nothing but satires, and it is known his satires attacked the very same

learned men whom the minister had consulted. The King, however, rewarded him, a few years after, without consulting any one.

The gifts made in foreign countries were so considerable, that Viviani built, at Florence, a house with Louis XIV's liberalities. He had placed, in golden letters, on the frontispiece *Ædes à Deo datæ*; alluding to the surname of *Dieu-Donné*, which the public voice had given to that prince, at his birth.

It is easy enough the imagine the effect this great magnificence had through Europe; and if it be considered all the memorable enterprises that the king afterwards made, the severest critics and the most difficult to please agreed to the immoderate praises bestowed upon him. The French were not the only people to paise him. Twelve panegyrics were made on Louis XIV, in several towns of Italie, honours that were granted nether through fear, nor hope: they were sent to the King by the marquis Zampieri.

He still continued to bestow his rewards on the arts and letters. Particular gifts of about four thousand pounds were allowed to Racine, the fortune of Despreaux, that of Quinault, above all that of Lulli, as well as hat of all the artists who devoted to him their works and talents, are sufficient proofs of his beneficence. He even gave to Benserade for the engraving of his *Ovid's Metamorphoses*, in rondos (a kind of piece of lines peculiar to the french langua-

ge) on copper plate; an ill placed liberality that only proved the sovereign's generosity. He rewarded in Benserade, the small merit of his ballets.

Several writers have attributed solely to Colbert that protection granted to fine arts, and that magnificency of Louis XIV; but he had no other merit but that of seconding the magnanimity and the taste of his master. That minister, who possessed a great genius for finances, commerce, navigation, general police, had not in his mind the taste and elevation of the King; he was zealous in it but was far from inspiring that what nature alone can give.

One cannot imagine, after that, on what ground several writers have reproched that monark with covetousness. *A prince who possesses estates, quite separated from the incomes of the State, may be avaricious as private man;* but a King of France, who is really but the dispenser of his subjects treasures, cannot be really guilty of such a vice. The attention or will to reward may fail him; but that is not to be reproched to Louis XIV.

At the same time that he began to encourage talent, by so many rewards, the use that the count of Bussi made of his own, was severely punished. He was shut up in the Bastille (a prison of state) in 1665, the *Amour des Gaules* was the pretext of his incarceration. The true motive was that song where the King was too

compromised, and which was called to remembrance, in order to ruin Bussi, to whom it was imputed.

Que Dédatus est heureux
De baiser ce bec amoureux,
Qui d'une oreille à l'autre va !
Alleluia.

His works were not good enough to balance, to compensate for the harm that the caused to him. He spoke his own language purely: he had merit, but still more self-love, and he made no use of that merit but to make himself enemies. Louis XIV would have acted generously in forgiving him; he avenged his own personal injury, whilst he seemed only to yield to public resentment. Nevertheless the count de Bussi was relaxed after eighteen months imprisonment; but he was deprived of his office, and remained in disgrace all his life, protesting vainly to the King a tenderness, which neither the King nor any one believed to be sincere.

DESCRIPTION OF THE HALL OF CONSTANTINE AND OF THE BATTLES FOUGHT TO CONQUER THAT CONSIDERABLE TOWN.

This Hall, which is considered, since its opening, as one of the most interesting of our admirable Museum, is entirely owed to

M. HORACE VERNET's brush, wo has been skilful enough notwithstanding the variety of subjects, to preserve an harmony that still enhances the beautiful talent of that great artist. The light, which falls down from above, is bright, without being two abundant. The rays of the sun, that turn round the three sides give to the pictures a flattering delusion. A handsome staircase, built on purpose to lead visitors to the midle of the room, places them just in front of the siege of Constantine, and they are upon their entering, struck with the truth and the rare beauty of these great master-pieces, which all Paris, and the crowd of the curious or native amateurs and foreigners have been able to admire, in the capital; in the exhibition of 1839.

This hall, called the hall of *Constantine*, is considered with reason as that which contains the most important historical fact of this galerie.

FIRST PICTURE

On the 10st of october 1837, the enemy is driven from the heights of Condiat-Ati.

The subject of this picture is a fight which took place on the 10st upon the heights of Condiat-Ati. These heights command Constantine; in the churchyard of the town is encamped a part of the french army; the graves have been opened and the tombstones taken away and made use of to construct a trench. In the dis-

lance, on the back ground, Constantine is discovered, and the marabout's toumb, where the priest ascends to call out for prayer. The action is scarcely begun than the foreign legion supported by the 2d battalion of the 2d *léger*, is seen to overthrow, from the height the Arabs, which have come out of the town, with a great noise. A red flag is borne by one of them, who is making vain efforts to bring back his men to the fight.

The duke de Nemours, standing near two cypress-trees, is animating the troops and pointing out the enemy to them. Several officers surround him. To his right hand stands the count de Chabannes, the baron Roger, M. Baudens, the baron Dumas, and a little under the last, the prince of the Moskowa, captain to the 5th of hussars.

The general Damremont, placed at the foot of the height, is examining the action, with his male countenance, and is assisting at the first success of an enterprise of which unfortunately, he did not reap the benefit. The marshal Rulhière is near him, and behind, the general Perregaux (who will soon partake of the glorious death of the commander in chief), issues orders which he gives to a Spahis, who was waiting for them.

On the foreground, two wounded officers are seen brought back by soldiers and Zouaves: the one, facing the spectator, is M. Raindre, a captain in the foreign legion; the other

whose head is falling heavely, and who is just dead, is M. Marlan, an old captain of the imperial guard, serving in the same rank in the foreign legion. A few hours before, he had said to a serjeant who had just been wounded: « You are very lucky, now you are clear; but I am sure, I shall be killed. »

We must also notice the intrepid calm of the surgeon of the 2nd light infantry, who, despite of the whistling of bullets is taken up with nothing else but his art and duty: he is repairing, as fast as possible, the damage just done by others.

One remarks in this picture, an Arab who is giving some brandy to a wounded soldier, and near a big stove the staff, the cantine and the baggage train, which our skilful painter has given in the manner best adapted to please the visitor.

SECOND PICTURE

On the 13st october, the besciging columns begin their movements.

The artillery was hardly placed, with much difficulty, on a ground sunk here and there by rains, that it opened a large breach in the walls, on the only side where an attack was possible. The houses arise above insurmountable rocks, and yet it is over that dreadful precipice that the inhabitants, judging of the french customs by their own, will seek to fly with their wives, oldmen and children, as if

we were fighting against inoffensive beings.

We are now at the critical moment; all is ready, the siege is about to commence.

The breaching battery is before us. The officer sitting on the carriage of a cannon, is the count Vallée, lieutenant general of artillery, to whom the death of the brave general Damremont, happening the day before, has made him commander in chief. He is about, in a very short time, to terminate a campain that will bring him the baton of marshal of France. Beside him is seen the intrepid and unfortunate Combes, one hand on his heart; he is waiting the order to place himself at the head of the 2nd column of besiegers. The officer, at his right; is M. de Caraman (Victor), second commander to the artillery, whom the fire of the enemy spared, but that the cholera carried away in that same town. The officer on his left hand, is the lieutenant-general Fleury, commander of the sappers and miners.

The duke de Nemours, entirely uncovered, is at the head of the battery, as he was on the first rank, in the preceding picture.

The first besieging column was led by the lieutenant-colonel Lamoriciere, with one hand; he holds his sword in the air, and he points out, with the other, to his soldiers the breach which is to be the scene of their valour. Several officers hasten round him. (They are MM. Vieux, commandant of the sappers and miners, de Richepanse, captain of the 5th regi-

ment of hussars, and Napoleon Bertrand, captain of the spahis); but abreadly M. Debray, serjeant-major in the 2d light, and M. de Garderens de Boisse, who bears a flag and runs to enemy, have distanced him.

The soldiers seen behind, are zouaves, they hasten to form their ranks.

The second column of besiegers is formed in the interior of the battery. A platoon of officers is about to show and to open the way for the soldiers. They number amongst them, the three captains of the sappers and miners Achet, Leblanc et Pothier, who fell in storming the town, after having partaken to the toils of the attack. Above them, the national guard of Paris is represented by M. de Frossard, major on the staff; an ensign of the spahis is seen within the same groupe. An Arab (Ben-Ouani) attracts the attention by his handsome face and by the happy effect of hi native costume, mixed with the french uniforms. The attention is also directed towards a foreign officer, in a white coat and green trowsers (M. Roussel), captain of austrian cuirassiers; in his noble posture and his prood look, one can imagine that he deserves to associate himself to the glory and works of our army. Sir Grenville Temple, an english leftenant colonel, and M. Bernard, a saxon officer stand both to the right of the platoon.

Next come the franc company of the 2d light battalion, commanded by M. Guignard, a de-

tachement of miners, and the 47th regiment of the line. The soldiers stand immoveable in the mud with which their clothes are covered. The hope of soon fighting the enemy makes them forget their fatigue and privations. A few paces from them, an officer has ordered a soldier, whose head had been carried away by a ball, to be laid in an old grave and covered.

At the extreme right of this picture, soldiers are coming, bearing M. Dumas, an aid-of-camp to the King, who as just been wounded, when leading the firt column.

The greatest merit of this pictures lies in the skilfulness with which M. Horace Vernet has grouped the personages. Almost always, in the pictures of battles, the staff attracts and keep the spectator's attention, at the expence of the rest of the army; it is not thus in this; a just share is alloted to each: the private soldier stands on the foreground, although the nucleus of the action rests on the generals.

Military courage is seen, also under every aspect: it is deep and learned in the generals, impetuous, full of fire in the zouaves, who follow the colonel Lamoricière; careless in the soldiers, who laugh and jest, while they are waiting the commander's order. And all who visit this museum, and who see this picture for the first time, agree that no one could equal our great artist, in the art of seizing the truth of these admirable military scenes, in which, amongst so many men, not one can be

found having common or insignifiant features; they have each their own particular expression, elevated by that dignity that an approaching and glorious action gives to their countenance.

Two brave artillery-men, Abripat, a quarter-master, and Salonnet, a brigadier, stand impassible amidst of the fire and of the smoke that accompanies the explosion, after the last shot from the battery, at the moment where the first column is about to come at the breach: these two brave men pride themselves upon having fired the last ball against the inimical town, which, in one hour, is destined to be a french one.

THIRD PICTURE

Taking of the town, on the 13st of october 1837.

Our old soldiers have seen, during that siege that our young army has not degenerated from these brave troop, which, during so many centuries, have adorned Europe by their valour. An old colonel of the old guard, said: « Do you wish to know how we fought, at » the time of the empire? look at the pictures » of the siege of Constantine. »

We shall continue to describe the action in the second picture.

The breach has been stormed by the second column of attack. Colonel Combes, who stands in the center, turns towards those who are

following him, and lifts in the air his kepi (military cap); the courage, imprinted on his countenance, inspires a new ardor to the officers who surround him, and who answer to his call, by brandishing their swords: he is soon to receive his death wound, but it will only enhance his valour: he will give his report to the commander in chief, with so much coolness, that his wound will be known only by his fainting and falling to the earth. It was Combes who said these noble words, so worthy of a Spartan: « Those who are not » mortally wounded will rejoice in so great a » success; as for me, I am happy to have been » able to do something for the King and for » France. » MM. de Chabannes, Roussel, an austrian officer, the prince of Moskowa, are at his right hand; MM. Guignard and Frossard stand at his left. In the preceding picture, they are seen between the duke de Nemours and the general Vallée.

The ardor of the chiefs is imparted to the soldiers; one of them falls, struck by a bullet, and clings to his conrade's epaulet, whom quickly turning himself round, shows by the espression of his countenance, how much he dreads to loose, against his own will, his part of the danger. Ladders, hatchets, powder-bags and every things necessary to master the enemy's resistance within the town, brought by the sappers and-miners, who notwithstanding the dreadful scene in which they are acting,

preserve that cheerfulness which is to be found amidst dangers, in frenchmen alone; but it is above all on the features of the young and courageous officer seen in the foreground (M. Paté), a worthy chief of battalion of sharp-shooters of Africa, that it breathes.

A scene of the comical kind, but yet noble, is found on the right hand of the spectator. Six drummers and trumpets, under the orders of a drum-major of the 47th of line beat and sound the charge: the drum major, especially engaged with the importance of his part, seems to be indifferent to what is going on round him; he is leaning against a part of a wall in ruins, and places himself in the same attitude, during the siege, he would take, were all the women looking at him at the head of his regiment. We will not describe the attitude so varied and so true to life of the trumpeters and drummers; whe will only notice the one who turning his head round, throws on the zouaves of the third ground, a glance in which is imprinted all the delight he feels in the charge and the fight.

The colonel Combes is the hero of the second ground, and M. de Lamoriciere that of the third; he is seen at the top of the breach, in his uniform of lieutenant colonel of the zouaves. Like that of ancient paladins, his sword his hung to his right hand; he wields a hatchet with the left hand and gives his orders before entering the town, where the ex-

plosion of a mine is about to wound him. By his side stand MM. Vieux, who was killed in the action; Bertrand, de Richepanse, and Garderens de Boisse, who, in the second picture is making the first for the breach; he still holds and waves his flag which is fixed at the extremity of a musket; but he has fallen, dangerously wounded in the shoulder. On the right, the zouaves, led by the lieutenant Samary, armed with sword and poniard, pursue the Arabs, which have taken refuge in the adjoining houses.

Several officers have been struck in this bloody siege. Nex to a gun, half overturned, a zouave is supporting his captain, M. Sauzai, who, amidst the most painful sufferings, revives at the sight of the colonel Combes. Behind him, M. de Serigny, a major of the 2nd light infantry, is buried under the ruins of a wall that the Arabs have just overturned upon him.

Above the frieze that surmounts these three beautiful pictures, is noticed a *grisaille* imitating the antique basso-relievos; they were composed and executed by M. Feron, under the direction of M. Horace Vernet; they represent the fruits of colonisation, and the military education directed by french non-commissioned officers, who are drilling zouaves; next come engeneers tracing roads. The last scene represents fields cultivated by soldiers, and then is seen the sea-port, where the ex-

change of goods is made. The three gilt medallions that one perceives are : *Perseverance*, *Valor*, *Vigilance*.

Besides these pictures, which in their ensemble, do constitute the greatest value of the gallerie, two other pictures are devoted to the african war. The first is the fight of the Habrah, which took place on the 13st of december, 1838. There is seen the marshal Clauzel, marching to Mascara, and Abd-el-Kader, who is waiting for him, in a wood that separates the wood of the Habrah from the heights that terminate the horison, on the right.

The other is the Teniah of Mouzaïa, and the occupation of the defile, on the 12st of may 1840.

DETAILS

ON THE

BATTLE OF ISLY,

ON THE 14th OF AUGUST 1844.

The colonel Yussuf (now general) is presenting to the marshal Bugeaud, the standars and the parasol of commandement, carried away by the *spahis* and the *chasseurs*, when taking up the camp.

DIRECTIONS

AS TO

THE PUBLIC CONVEYANCES

AND RAILROADS.

The offices of the GONDOLES are situated on the place d'Armes, 17, à Versailles, and at Paris, rue de Rivoli, n° 1.

The Right-Bank Railroad (Chemin de fer, rive droite), stations are : rue du Plessis, at Versailles; rue Saint-Lazare, at Paris.

The Stations of the Left bank Railroad (Chemin de fer, rive gauche), are : avenue de la Mairie, at Versailles; and at Paris, Chaussée du Maine.

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The Museum is open Saturday, Sunday, Monday and Tuesday, from ten o'clock in the morning, till four in the afternoon.

VERSAILLES,

PRINTING OFFICE OF KLEFER, PLACE D'ARMES, 17,
Office of the Gondoles.

On sera forcé [illegible]

Versailles aura décidément son [illegible]
par tenant à M. Vallerand [illegible]

ADVICE TO STRANGER.

This is the only Guide which contains the series of numbers exactly as it is now established, so that the Visitor, who enters the Museum by the court placed to the [illegible] of the *Marble yard*, will not lose a moment, and will [illegible] the Paintings, Portraits and Sculptures in the order indicated in this work. We beg Strangers to read the important Advice, page 5th; new Guide to the Museum of Versailles, page 9th; Advice to Strangers as to the order in which the Museum should be visited, page 96th; interesting Details on the Capture of the Smahla, page 100th; a new Description of the Waters Parc and Gardens of Versailles, page 107th; Sketch of the History of Versailles, page [illegible]; Festivals of Versailles, page 156th; Details on the Battle of Isly, on the 14th of August 1844,

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